

VIEWERS WEEKLY

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**THEATRE: FAITHLESS / 28**

FILM: VENGEANCE IS OURS! / 32

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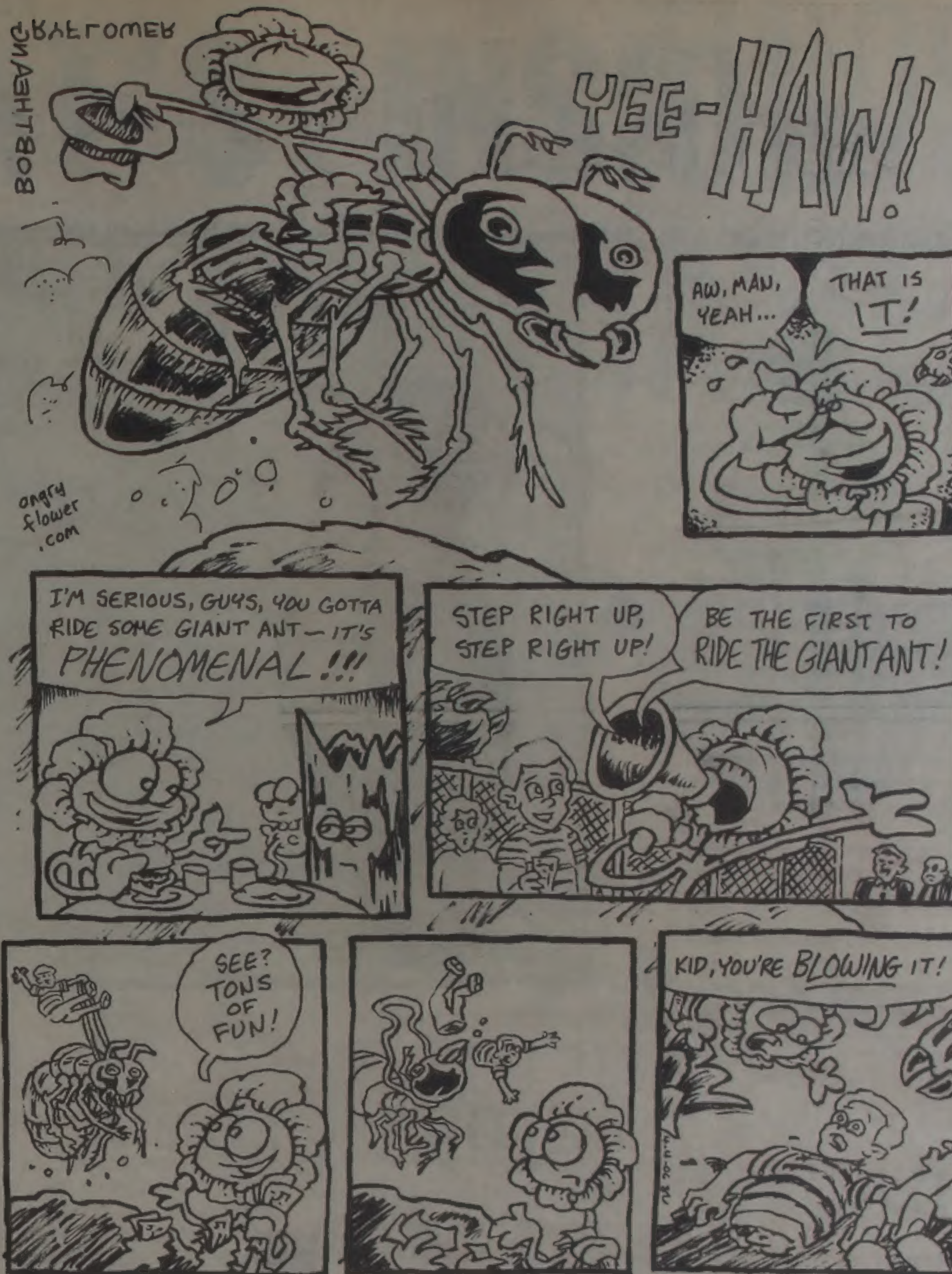
Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. At last count, we had about 300 discs.

Last week was a slim week for winners—either we're getting better or you're getting lazy again. Only frequent-spotter Shawn Zinyk came up with a real typo, while a couple others tried with ones that just ain't typos. But hey, we're just pleased as punch that you're picking us up.

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If Ralph's looking for revenge, he should try leadership finance rules

SHANNON PHILLIPS / shannon@vueweekly.com

The race to lead the provincial Tories is officially on. Too bad Albertans have no idea who's juicing the runners. Alberta has no laws governing leadership races, deciding instead to let parties police themselves.

PC party president Doug Graham told the *Globe and Mail* last week that the Conservatives aren't setting spending limits in the race for Ralph's job because limits would be too hard to enforce.

Corporate golden-boy Jim Dinning has amassed an estimated \$3 million for his shot at the top job. At least, that's the rumour—there's no legal way for citizens to peek behind the curtain and find out for sure. Of all the candidates, only Edmonton-based candidate Mark Norris has disclosed his big donors.

The federal sponsorship scandal was all about funneling tax dollars to the Quebec wing of the Liberal party. Partly in response to the scandal, and partly to stick it to his rival Paul Martin, Jean Chrétien brought in new campaign finance rules moments before he got the boot. The law set the ceiling for corporate and union donations at \$1 000 and limits individual donations to \$5 000. Chrétien also tightened up the rules for nomination and leadership races.

None of this is "too hard" to enforce—people fill out forms and submit them, or they are charged. Fiendishly simple, actually.

Limits on donations to political parties in Alberta are a joke: \$15 000 a year, or \$30 000 in an election year. Eighty per cent of the donations to the PC party in 2004—a campaign year—came from corporations, as did half of the donations to the Alberta Liberals.

Worse yet is the lack of any laws governing nomination and leadership races. And, as an extra kick in the teeth, none of the information is free or online—yet. Elections Alberta says the 2004 and 2005 records will be online sometime in the next couple of months.

The best revenge Klein could exact on those who forced his early retirement would be to take a page from Chrétien's book. Forcing the leadership hopefuls to finance their efforts through small, individual donations—in other words through grassroots support—would be devastating to the corporate cronies who engineered the premier's demise. It's long overdue, but Ralph can take comfort in knowing revenge is a dish best served cold. ▽



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MAIL LETTERS

WHO WOULD HAVE THOUGHT? TWO PEOPLE THINK POT SHOULD BE LEGAL

I totally agree with Brendan Procé's *Vuepoint* ("With US in decline, Canada must step up pot economy," Apr 6 - 12) Why not tax and regulate a product that is in such demand throughout the world?

Canada could easily tax marijuana at 90 per cent of its retail value, since the vast majority of the current price is the result of the "prohibition tax" for which your government gets absolutely nothing.

Of course, the drug-war cheerleaders in the US and elsewhere won't approve, but so what? Did the US seek Canada's approval when the US ended prohibition in 1933? Does the US seek Canada's approval before or after passing any legislation?

It seems to me that if Canada wants to be treated like an independent, sovereign nation she only has to act like one. KIRK MUSE, Mesa, Arizona

HAT, NOT BODY PARTS, COMES OFF FOR MATWYCHUK'S RESPONSE

Paul Matwychuk's response ("Movies just tap into the sickest parts of our psyches," Apr 6 - 12) to my response to his article from a few weeks ago *rocks!*

It has exactly the kind of insight into the representation/fetishization of the corporeal and all that good clean body/image analytics fun that was completely absent the first time. Paul, thanks for fleshing out your theory (boo!) in a way that makes me feel guilty for getting all worked up. Seeing as you saw it coming, I am pleased as punch that it elicited such a thoughtful and interesting response.

The movies capture our imagination, images are captured on film, an actor captures an essence—there's a reason people always use that word "capture." The more sinister implications of capture, and what might come after, which you explored in your article are undeniably a part of every filmgoer's experience alone in the dark.

If you'd said as much in your original article, it would have saved me from now feeling like a boor too!

LE COHEN

BELIEVE IT OR NOT, FEMALES KNOW HOCKEY, TOO

Your column ("In the Box," Apr 6 - 12) covered so many things that that piss me off at games. I'd like to add a few irritants of my own.

First, if the usher asks you to wait for a break in play before going to your seat, wait! Be polite—even though this is apparently a strain for many people, particularly men who favor the backward-hat look.

Second, I know that smokers have to run out and get their fix between periods, but this doesn't mean you should stand up in the middle of play and block everyone's view. Again, wait!

Finally, a comment directed to the guy who sat behind me earlier this season. Yes, I am a woman. Yes, I am a knowledgeable hockey fan. And, believe it or not, I'm a season ticket holder of those great seats. These things combined do not make me a lesbian. I do like men—just not idiots.

And a final word: I also believe we need to sign Samsonov, but I am choosing optimism and hope that we do sign him. He fits in so well.

KAREN DOUGLAS

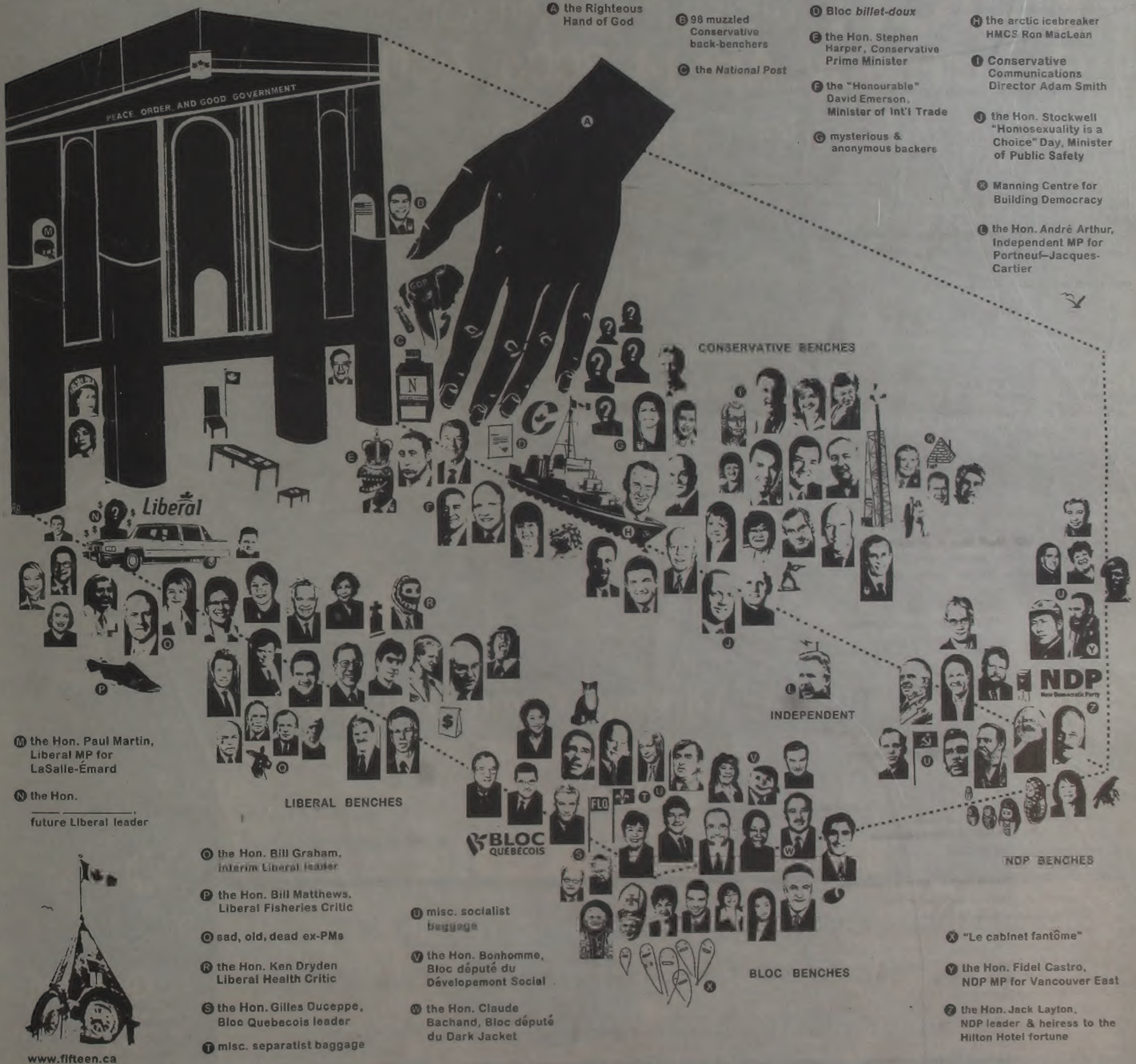
Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by e-mail (letters@vueweekly.com), or by fax (780.426.2889). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

CORRECTION

Last issue, we accidentally indicated that the World's Hottest Commercials started last Friday at the Garneau Theatre in our film listings. It actually starts this Fri, Apr 14. We apologize for any inconvenience.

WHAT'S INSIDE THE 39TH PARLIAMENT?

by Raymond E. Biesinger



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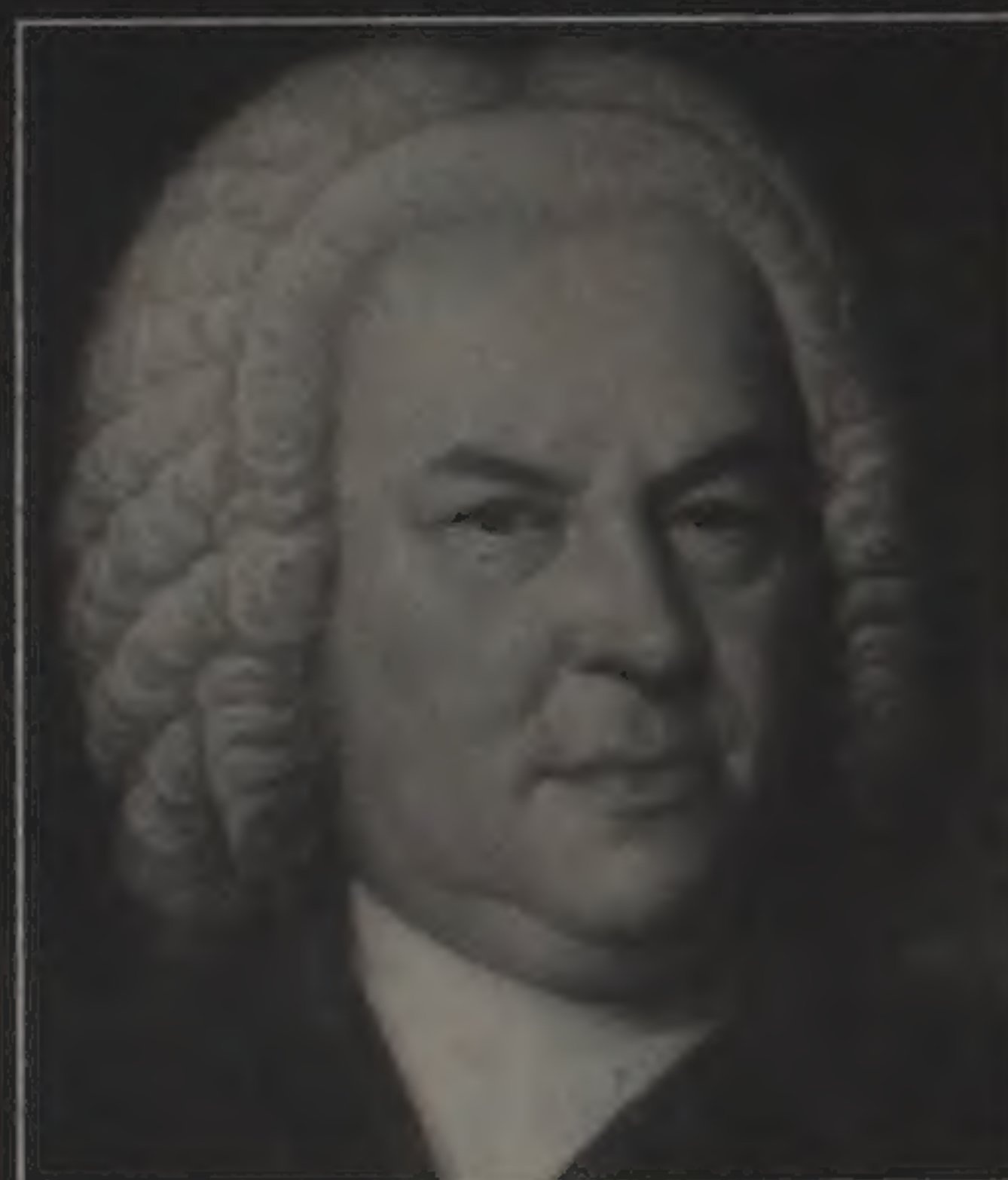
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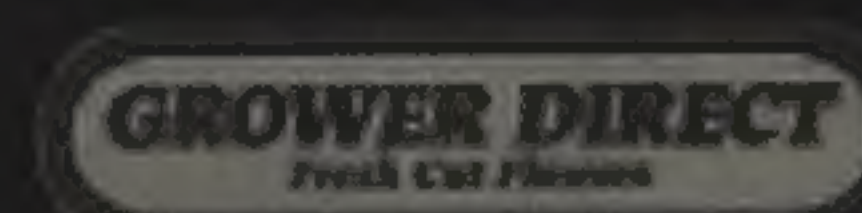
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PIZZA 73

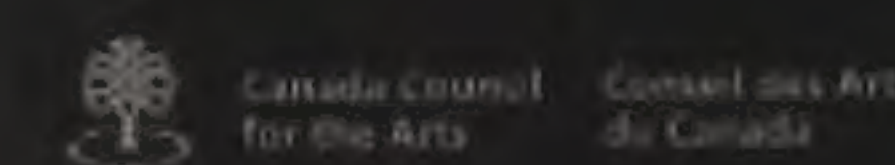
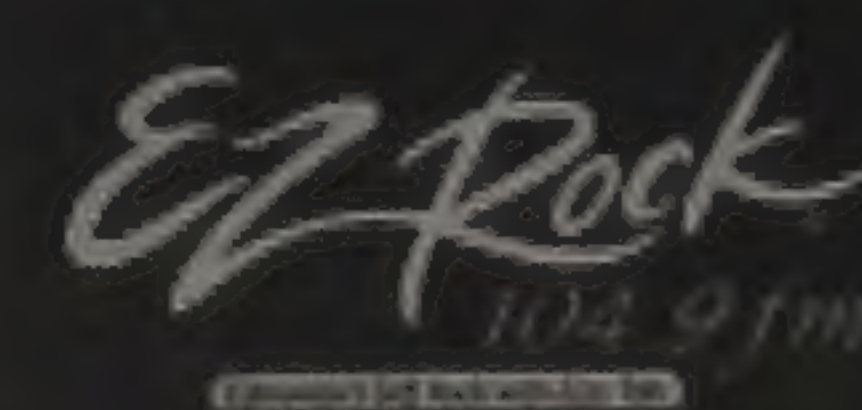
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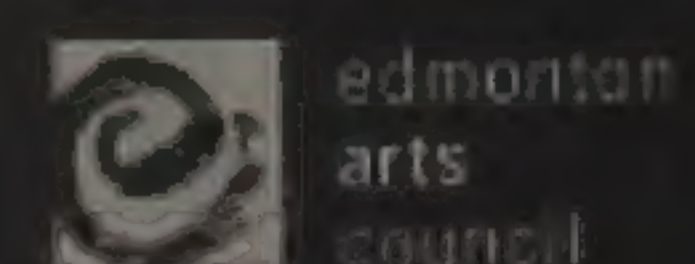
VUEWEEKLY



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Edmonton



Black day for greens as Tory blue takes over

SCOTT HARRIS / scott@vancouverweekly.com

Environmental groups are up in arms over what they say is cutting and running by the federal Conservatives on action to fight climate change.

The Climate Action Network says they have discovered that the cabinet has already made the decision to cut all federal climate change spending by 40 per cent, with even deeper reductions in some areas.

"[Financial allocation to] Environment Canada will be subject to an 80 per cent cut, including the entire Climate Fund," according to John Bennett, the group's executive director. Bennett goes on to say that external spending, such as funding for research and public outreach, will be cut first followed by cuts to internal government programs.

"Anything that is a program, subsidy or receives federal funding is on the chopping block," according to Lindsay Telfer of the Sierra Club of Canada-Prairie Chapter. She points out that Canadians won't know for sure what the cuts look like until the federal budget is introduced.

FEDERAL ENVIRONMENT Minister Rona Ambrose's office has refused to confirm the cuts, saying that final decisions on funding have not been made.

But Bennett says that the denials are disingenuous. "The federal government is continuing to deny any decisions have been made on programs. The key word here is 'programs.' There are still decisions to be made on precise program cuts but the amount of the cut has already been established."

The government claims that any cuts that have been made are simply to eliminate programs that have been proven ineffective.

"If it's not in the taxpayer's interest to fund programs that are not effective, then we are not going to," Natural Resources minister Gary Lunn told CBC last week.

Telfer agrees that action on climate

NEWS ENVIRONMENT

change needs to be effective, but says all she's seen from the government is cuts. "If you're cutting ineffective programs, where are the effective programs to replace them?"

She says that the only new initiative which has been announced is a plan to offer tax credits to people using public transit, a plan which has come under fire for being costly and ineffective. Critics of the plan point out that the estimated \$2 billion price tag will do little to encourage more transit use because ridership does not change significantly when fares are raised or lowered.

"That's not a climate change program," says Telfer. "It may be of tremendous benefit to low-income earners and commuters who ride the bus everyday, but it is not a climate change program. It's not a clean air program. And, it will cost far more than programs that will have a far bigger impact."

THERE IS ALSO concern about what the cuts will mean for Canada's commitment under the Kyoto Protocol. Under the international agreement, Canada is required to cut greenhouse gas emissions to 6 per cent below 1990 levels by 2012.

Ambrose has said that actual emissions are up almost 30 per cent, and while she says Canada will not pull out of Kyoto, she stated last week that the goals are unrealistic and there is little hope of Canada meeting its targets.

"My department officials and the department officials from Natural Resources have indicated that it is impossible—impossible for Canada to reach its Kyoto target," she told reporters.

The blame, according to Prime Minister Stephen Harper, rests with the previous Liberal government, who spent billions without achieving any

concrete results. Harper also said that Canada is not alone.

"I am noting the same thing as several other heads of state all around the world, which is to say that the international community won't attain the objectives of the Kyoto Protocol," he said during question period.

"That's a cop-out," says Telfer. "There are many, many countries that are on track to meet or beat their targets. What we need to do is look at the countries that are meeting their obligations, and we need to learn how they're doing it."

TELFER ALSO SAYS that since Rona Ambrose is currently the chairwoman of the United Nations Framework on Climate Change, the organization in charge of Kyoto, taking the position that Kyoto is impossible sends the wrong message.

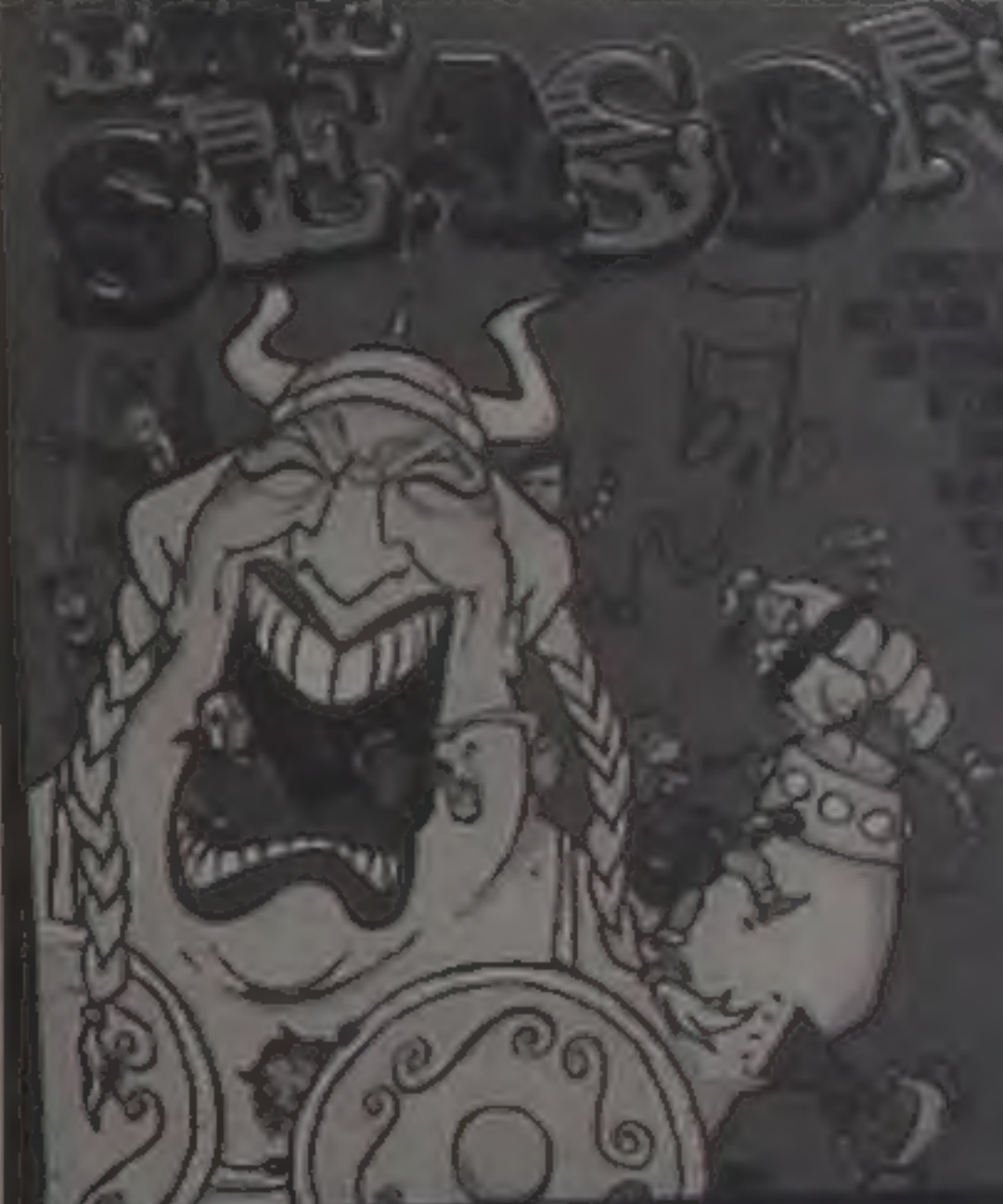
"We're the president of the climate change discussions: what sign does that send internationally? We should be leaders and show we're committed. Even if we don't meet our targets, we have to at least try," Telfer says.

The cuts come just as provincial and municipal governments are taking action, notes Telfer, saying that her organization has even seen movement on climate change from provinces that have been holdouts, because they know that climate change is happening and they need to act.


She points out that many municipalities, including Calgary, the home town of the prime minister, have formally committed to meeting their Kyoto targets on time. In their 2004 Climate Action Plan, the city says there is potential to achieve a 40 per cent reduction in emissions.

The solutions, says Telfer, are out there if the government is serious about funding effective programs. She calls for greater investment in public transit infrastructure, greater investment in renewable energy and incentives for home retrofits along with mandatory greenhouse gas reduction targets for industry.

Telfer is cautiously optimistic that enough public pressure may force the government to reverse course. "Because it's not over until the budget is introduced, now is the time for Canadians to show that they want action on climate change" she says. "We can't be taking the easy way out. This actually isn't impossible, but it will take political will." ▽



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MySpace combats child exploitation with new security boss and ads

ROSS MOROZ / ross@vuwweekly.com

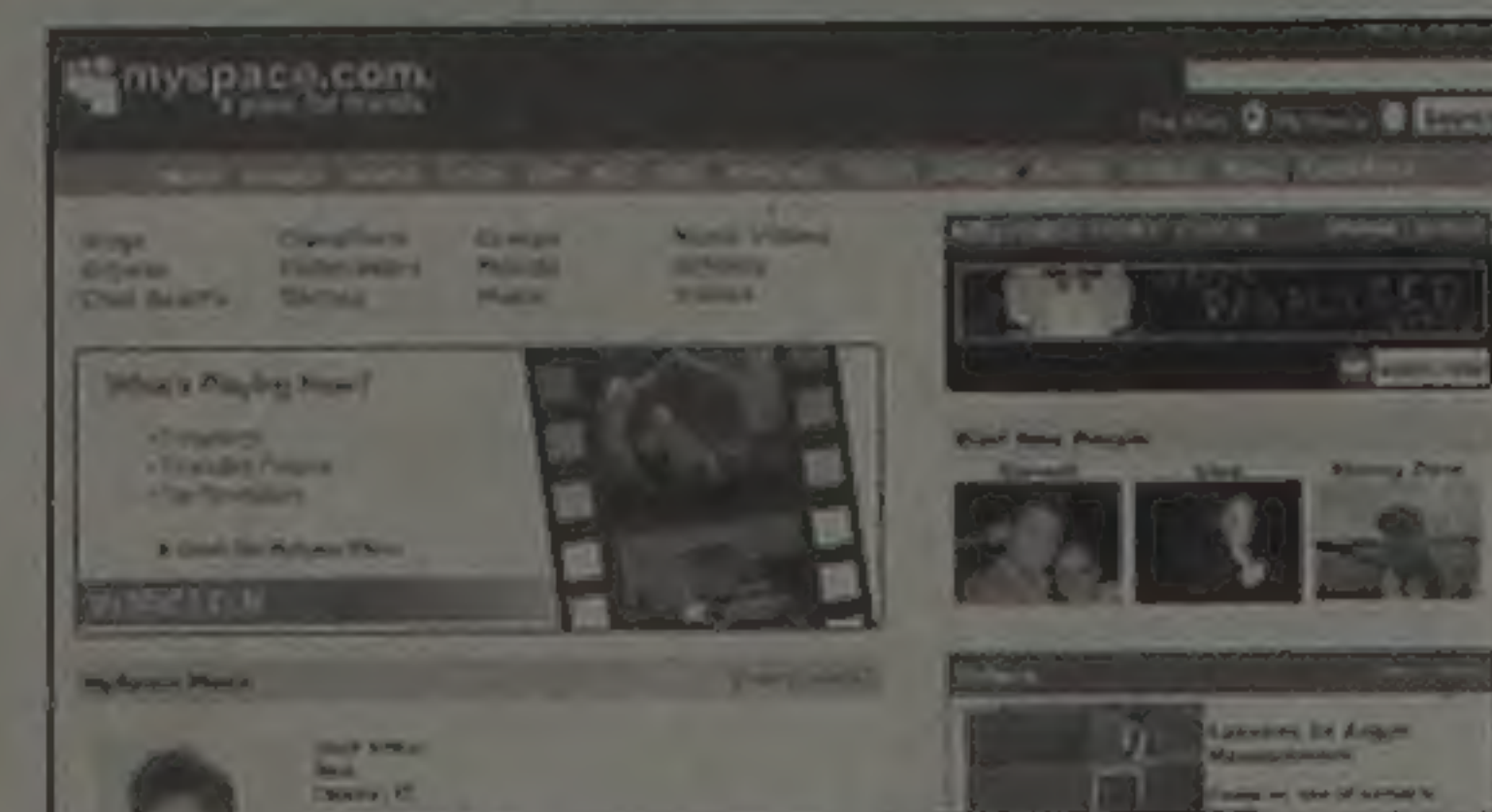
In the wake of several high-profile cases involving child exploitation over the internet, MySpace has hired a former Microsoft executive to police the popular community website.

Hemanshu Nigam, who will join MySpace in the newly-created position of chief security officer on May 1, is currently Microsoft's director of consumer security outreach and child-safe computing.

The hiring appears to be in response to several instances of luring and child molestation involving the site, which allows teens to create online profiles and communicate with each other.

In the last week alone, a 22-year-old Central Connecticut State University student was charged with molesting two 12-year-old girls he contacted through MySpace; a 28-year-old former teacher from Nashville who was fired for having a sexual relationship with a pupil was charged with violating the terms of her parole for contacting young teens using a MySpace profile; a 20-year-old Tennessee man was charged with two counts of statutory rape for having sex with a 14- and 15-year-old boy he met on the site; and a 20-year-old University of Georgia student was charged for soliciting nude pictures from a 17-year-old girl over MySpace.

This rash of recent arrests has generated a storm of negative publicity for the site, which is owned by Rupert Murdoch's News Corporation, parent company of Fox Broadcasting and pub-



NEWS INTERNET

lishing house HarperCollins.

Parents' groups, school officials and law enforcement personnel across North America have held public meetings and information sessions to warn parents of the dangers of community sites like MySpace.

Locally, Edmonton-based, youth-oriented website nexopia.com has come under fire from children's advocates for its sexual content, and is currently being investigated by police as part of several ongoing child luring investigations.

In addition to hiring Nigam, on Monday MySpace began running public service announcements about the dangers of internet solicitation. "One in five kids online is sexually solicited," reads the ad. "Online predators know what they're doing. Do you?" ▼

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More seasonal gripes! Look, I love vitamin D as much as the next guy—I really plan on enjoying a few months free from the bio-emotional chemistry of a frustrated, undernourished, under-laid cave goblin—but I need stability. Gamers, back me up on this, that this is basically your nightmare scenario:

It's a cold, dark, rainy, early spring day. You don't have anywhere to be or any clock to punch, no work that needs doing that you can't rightly or wrongly blow off for a few more days.

You have responsibilities—a sick pet, say—that require you to stay home and keep the Leon's No Money Miracle sofa warm. You have an Xbox 360 and a copy of *Oblivion* you've barely played—sure, the clock says 120h, but a lot of that was from falling unconscious without turning the 'Box off.

You grab the sticks and settle in, all temporal and heavenly signs pointing to an auspicious day of killin' and stealin', your mind forming that special Zone that allows a master such as yourself to suspend, fakir-like, most physical and cognitive functions so as better get "in the game" ...

...and then, around 2 pm, the fucking sun comes out and it's suddenly the nicest day ever, and your friends want to throw the Frisbee around. And all you can do is stare at them glassy-eyed, shrug, and continue cursing our beloved hydrogen-fusion reactor for making it impossible to see what's going on in the goddamn evil temple. Where'd that ghost go? Shit! Turn up the brightness! Close the curtains! Shit!

MAN, I LOVE SWEARING; it makes me feel like a real big man. Anyway, that's what happened the other day, and aside from one buddy who is honestly happy just to sit there and watch me go through the RPG motions, endless inventory-fiddling and all—seriously; it's weird—my entire legion of concerned wellwishers subjected me to junior-high levels of teasing, until I finally consented to power that shit down and drag my unshaven, unshowered carcass out into the ultraviolet to drink beer (real beer) and check out girl's bums (real girls; real bums) out on the sundowning porch.

I didn't really adjust in time to properly enjoy the afternoon—after eight-odd hours of *Oblivion* conversation, you can't really deal with people who aren't wearing dialogue options on a sign around their necks—I did get enough sun (and enough beer 'n' bum) that some clarity returned and I was able, for a moment, to

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Graham Andrews
The Edmonton Journal

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PHEW!!

NOW YOU CAN
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TO GET
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MEDICATION!

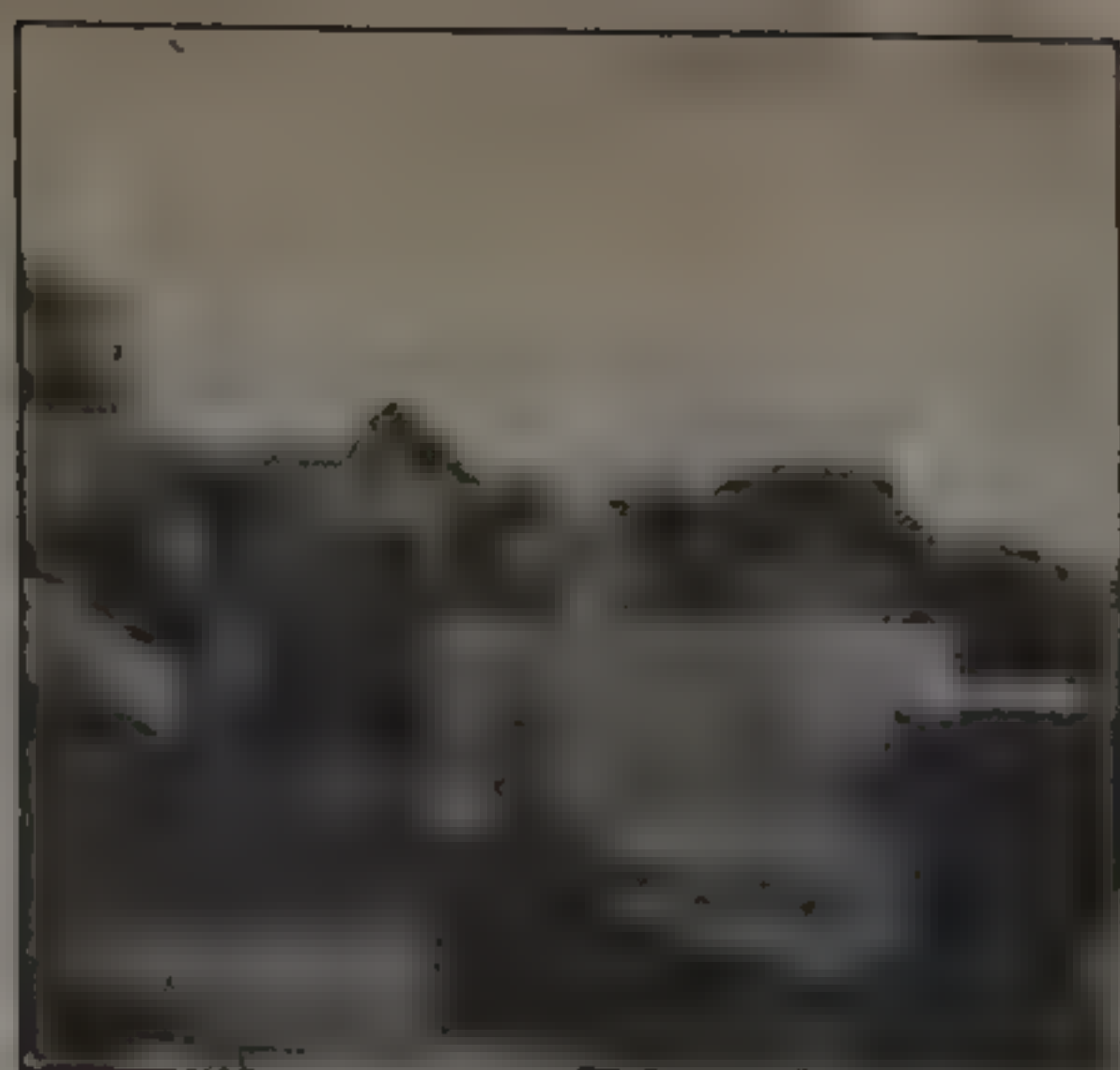
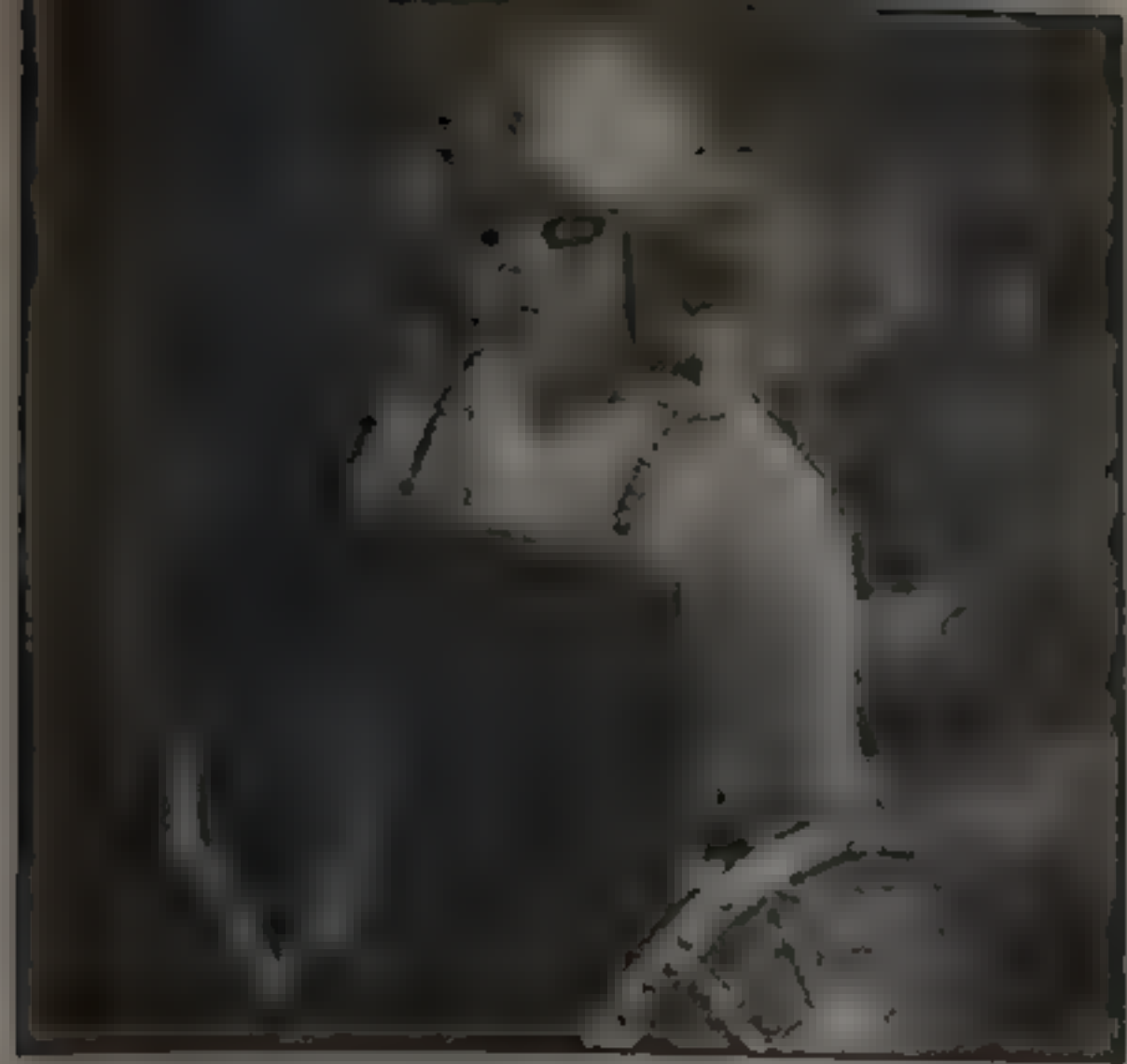
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allow myself for the first time to think negative thoughts about the greatest, most beautiful, most immersive videogame ever created. To wit:

1. The leveling system licks Gary Gygax's balls. Scaling all enemies to player level is supposed to maintain a hot challenge level throughout the game. What actually ends up happening is that characters that don't level with math-nerd precision get eaten alive. It kills what little "role playing" *Oblivion* offers: my sweet-talking seductress poisoner had to spend three days out of every nine working the heavy bag to level her endurance high enough so she wouldn't be skeletonized by the first troll to come along.

2. The touted "radiant AI" makes NPCs just smart enough to be the dumbest game dudes ever: "You are the only hope for the Empire, hero!" [hero accidentally tries to ride guy's horse] "Die, thief! Die!" Everybody in Cyrodiil is a disturbing robot moron.

3. The gorgeous visuals can only temporarily gloss the fact the setting is tired and boring. *Oblivion's* predecessor, *Morrowind*, offered a world of organic architecture, crazy flora and fauna, alien hierarchies. *Oblivion* offers the cover of an airport-newsstand fantasy novel, occasionally relieved by death-metal album art.

4. You can only move and place in-game objects (as when trying to decorate your home base) with a telekinesis spell, and even then it's like you're a Special Ed student at Jedi school.

SO, YEAH. New word on the street: *Oblivion* sucks and I barely (like, 3 - 4h a day, tops) play it anymore. I'm reading the Bible instead! Did you know God didn't snuff Onan 'cause he (Onan) was jerking off? It's true! God destroyed Onan because Onan refused to bust his (Onan's) nut inside his (Onan's) dead brother's widow. True story! ♥

That's a lot of cash for oral (advice)

SCOTT HARRIS / scott@vuwweekly.com

The Liberal Opposition is crying foul over nearly \$50 000 in consulting fees paid to former Klein chief-of-staff Rod Love in 2004.

Despite the hefty price tag, the contracts for "strategic advice" didn't produce any documentation to show what work was done.

Finance Minister Shirley McClellan defended the contracts during question period, saying, "It was strategic

NEWS AB POLITICS

advice. It was given in verbal form."

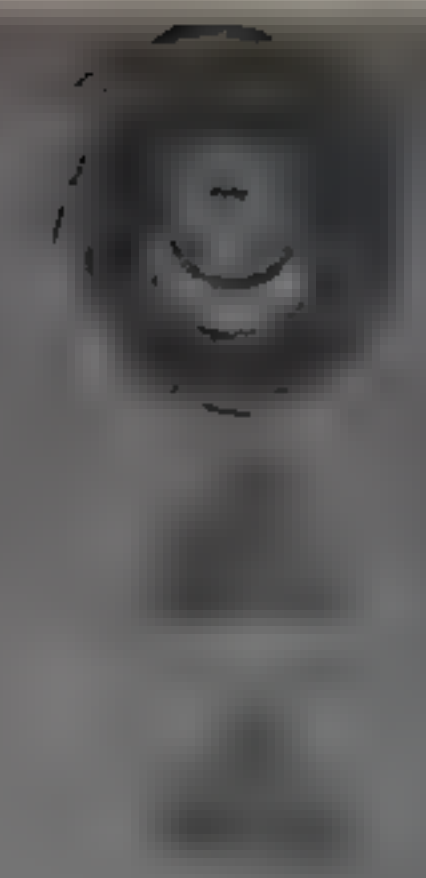
Liberal finance critic Rick Miller says that a freedom of information request by the Liberals for documentation returned only one thing.

"Most paperwork done by Rod Love for this government was drafting up invoices for payment," Miller said. ♥

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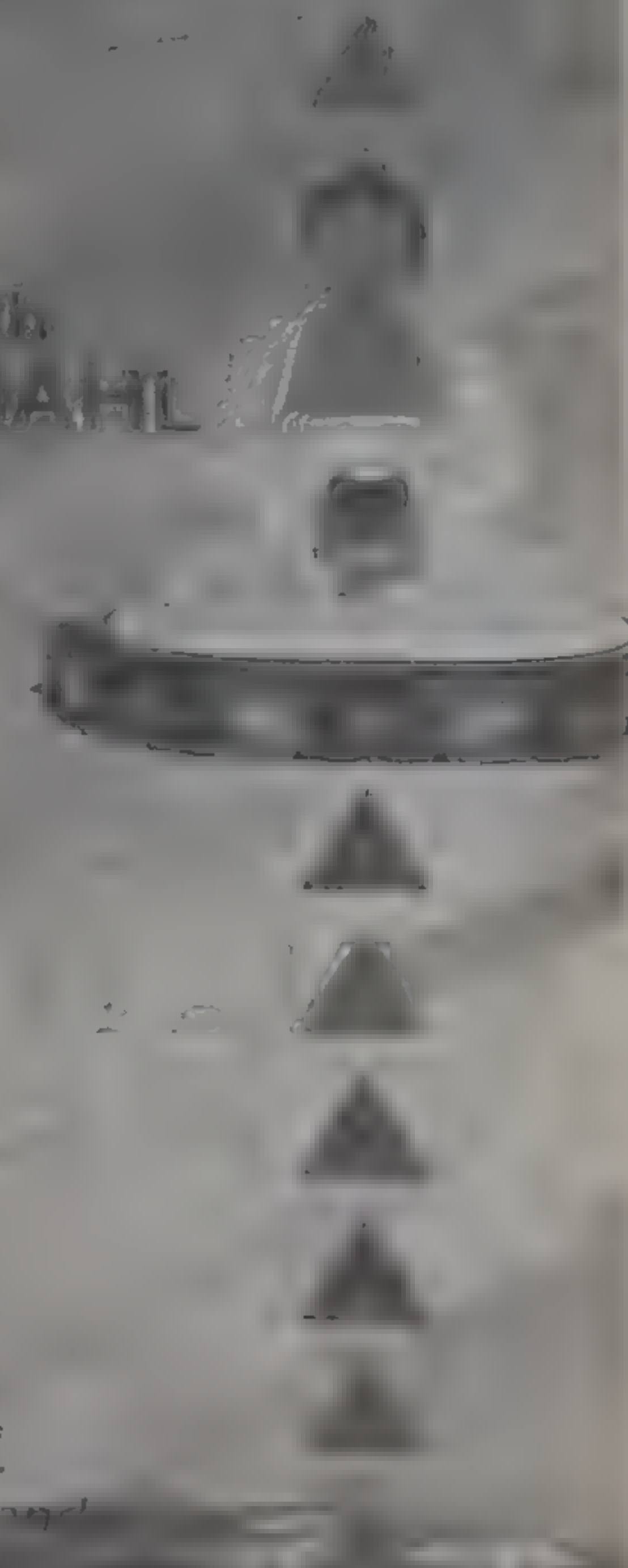
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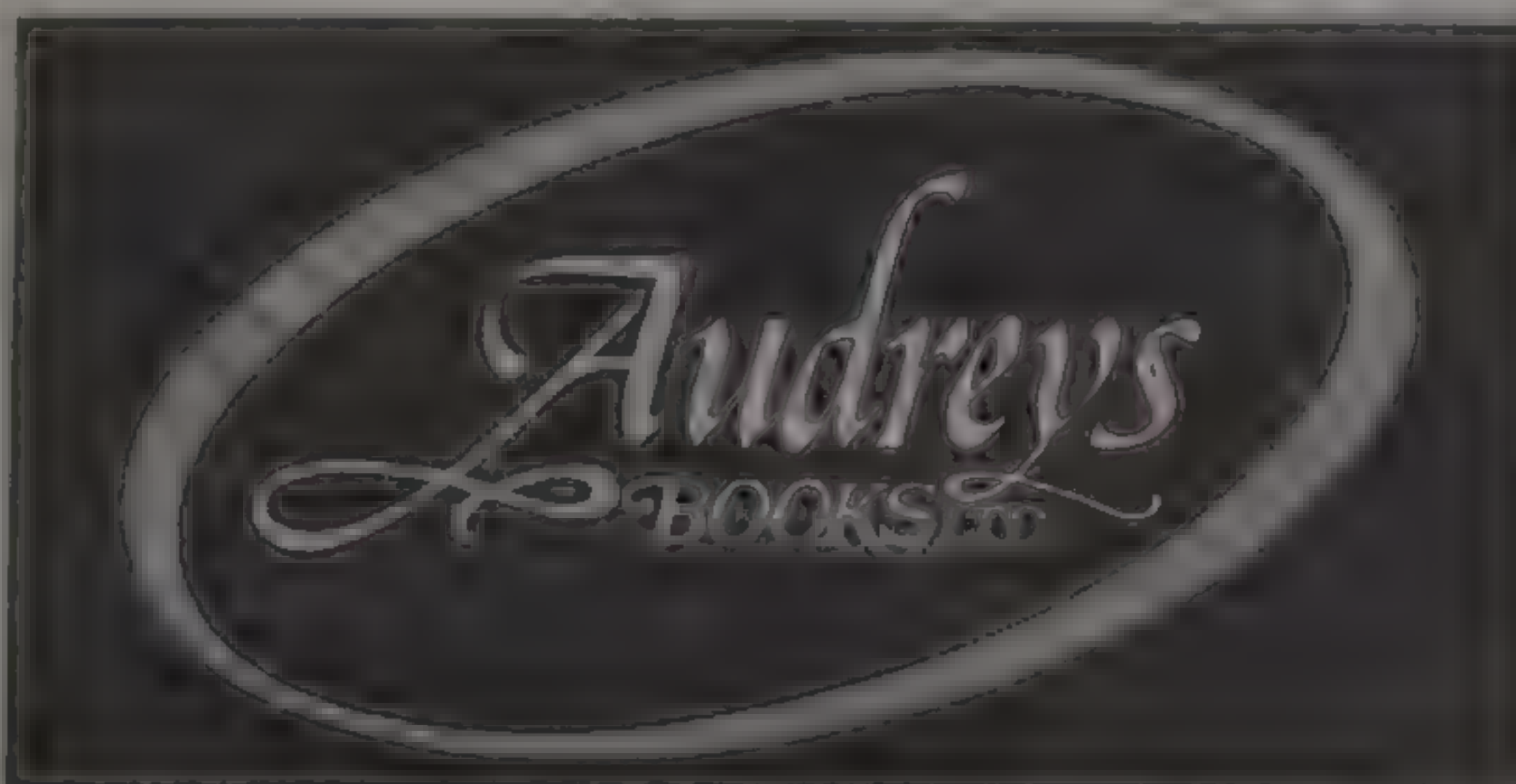
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Covering our butts on all the playoff poss-Oil-bilities

HOCKEY **IN THE BOX**
DAVID YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

Writing about sports in a weekly paper has its limitations, especially with this goofy-ass playoff race. So, as of now, the Oilers are playoff-bound. By next issue, who knows? TB and Dave cover the bases with all the possible scenarios out there. Hopefully there's an In The Box next week, 'cause they sure as hell aren't covering the Flames. Ick. Gross.

6TH PLACE: BATTLE OF ALBERTA This is pretty much an impossibility after Tuesday's games. It would take Edmonton run-

ning the table for their last two games and total meltdowns in both San Jose and Colorado for this to happen. A nice dream, but, uh, no. The only reason I even bring it up is to mention how titillating an Edmonton / Calgary series would be. The Battle of Alberta returned in a big way this year, and there's nothing like seven games in a row to re-invigorate those murderous intentions. Maybe they'll meet in the third round. I can still dream, can't I? TB

7TH PLACE: YEP, THOSE GUYS Holy friggin' mother of god, if the Oilers end up playing the Dallas Stars in the playoffs again, I don't know what I'll do. Actually, I'll probably get my hopes way up, hoping that, in some kind of law-of-averages way, we're due to beat them. Then, when we're crushed in five games (tough ones, mind you), I'll try to put on a brave face and think about how much better we'll be next year, how much more mature the team will be, blah blah blah. And for the next round of the playoffs, every time I see a car go by with a Flames flag on it, the little hole I'm currently developing in my stomach will grow a little larger, until, finally, I drop dead and never have to sweat through another ineffectual Oiler power-play. TB

8TH PLACE: MOTOR CITY The way the Oilers seem to be fighting every opportunity to limp into the playoffs, eighth

place seems the most likely slot for the Oil to end up. This means playing the Detroit Red Wings, who are playing nearly perfect hockey right now. The series should be great hockey despite what we saw last Tuesday. The first three games between the Oil and Wings this season saw Edmonton win two breathtaking games in overtime and lose one in a shootout. It really doesn't matter where the Oil finish, they've just got to get in the race. The knock on the Oilers this season has been their play against bad teams. In the playoffs, the bad teams are gone. DY

9TH PLACE: NO MORE IN THE BOX UNTIL NEXT SEASON We can blame goaltending. We can blame those two dodgy video replays. We can blame MacT. We can blame October's seven-game losing streak. We can blame Mike Peca. But if the Oilers wind up letting Vancouver skate into the last playoff spot, our team will once again be the best team to miss the playoffs, just like in 2003-04 and 2001-02. It won't all be bad. The lovely Heather will be happy, my playoff draft will be easier as I won't pick any token Oilers, Ryan Smyth and other Oilers will play in the World Championships—hockey's booby prize for Stanley Cup orphans. And Toronto won't be in the playoffs either. DY ▼

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Bravo! It's a standing ovation for a dramatic dining experience

SHANNON PHILLIPS / shannon@vueweekly.com

I'm never on time to meet my mother and she's never late. But this evening, at **Bravo Bistro** in the Citadel Theatre, this iron law was broken.

She was late enough to make me feel smug as I made my way through half my Caesar (\$5.95) before she arrived, even if it could've used more celery salt.

Maternal tardiness gave me time to really listen to the lyrics of Elton John's "Rocket Man." His *Best of CD* was on rotation—yuck.

But my table faced the bustling street across from the Stanley Milner Public Library, so there was plenty of distraction outside as I waited. People-watching opportunities inside were nonexistent: the other tables were occupied by upper-income boomers, and the silent couples seemed to wait awkwardly for their food to arrive.

Bravo Bistro was tastefully decorated in earth tones, reminiscent of a Chintz & Company showroom, with dried bamboo substituting for plants and a large stone bar dominating much of the space.

The ceiling ranged from normal height to a massive, open space, where the Shctor Theatre stairs rose above the restaurant. The only problem with the comfortable, stylish din-

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ing room was my overwhelming impulse to grab the staff a decent jazz CD.

MY MOM ARRIVED, looking sheepish (she only had, like, 18 more things to do that day than I did), and we settled quickly into the menu. Most of the clientele—us included—dine at Bravo before a play, and the menu has been cleverly dubbed the "Script."

Appetizers are the Prelude, Act One holds lighter entrées, Act Two the main courses, desserts the Epilogue. You get the drift.

The selections were a nice blend of what they call fusion these days. Two of the appetizers immediately grabbed my eye: beef with wild mushroom en croute and the sautéed prawns with basil, shallots and sambuca(!).

Most of the salads and lighter entrées were fairly standard, including vegetarian pastas, risotto, tomato boconcinni and salads. The most adventurous side was a butter leaf salad with peaches and almonds.

The two appetizers that really caught our eye were on Bravo's Prelude set dinner menu. For \$75, we



chose a soup or salad, appetizer, an entrée each and a dessert to share. Mom cleverly ordered first to put dibs on the Alberta ribeye in a Cabernet demi-glaze, while I ordered the Bravo chicken supreme stuffed with shrimp, tarragon and brie over the last option of blackened salmon.


The appetizers arrived quickly—

and man, I love it when I'm right.

The tender beef and wild mushrooms en croute were bathed in a boozy gravy (technically, it's a Cabernet demi), then wrapped in a puff of light, flaky pastry. It was the embarrassing kind of pastry I would get all over myself if forced to eat it standing up at an hors d'oeuvres table.

The sambuca-flambéed prawns in cream sauce, with take-charge fresh basil, were more popular if only for their outright, er, flamboyance. I made a mental note: set food on fire with sambuca and add basil for most excellent results.

PHOTOGRAPH BY PHILIP ZI



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CHRISTOPHER THRALL / christopher@vueweekly.com

On the advice of an entire hot, young design company on the south side, I dragged my little family into **Oodle Noodle** on a bizarrely balmy Saturday afternoon.

The place was packed, which gave us time to study the extensive menu. Helpful pictures displayed the five types of noodles used and a variety of dishes, but it was tough to concentrate as mouthwatering aromas lifted from the busy woks to perfume the narrow bistro.

I forsook the popular Bombay

ASIAN

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Famous in favour of the Special Box with chicken (\$6.50). My daughter would enjoy the pineapple bits while I feasted on wok-fried mandarin noodles with bell pepper and carrots in a chili plum sauce. My bride chose the Bangkok pad thai classic (\$7.25) with chicken and prawns on rice noodles in a tamarind sauce.

We started with five Vietnamese spring rolls (\$5.50) and orange juices (\$1.25 each) to end up under \$26 at the till, with change dropped into the tip jar. We cleared our own table and took our seats, receiving our entrées almost immediately from the lightning-fast cooks.

MY SPECIAL BOX was sweet, spicy and delicious: my toddler abandoned her chopsticks in favour of diving in with both hands, and I was tempted to do

CONTINUES ON NEXT PAGE

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Oodle Noodle Office Noshing

[ding!] "Who's up for Bombay Famous?" The same MSN message hits every Hök Nik Creative desktop at the same time every Fri morning. Receptionist Elaine Ho uses the same shorthand for Oodle Noodle's most popular dish, which she discovered a few months ago. Nearly everyone in the web and print design office still ponies up their \$10 every week for a pan-Asian feast.

Hök Nik is located in an enviable spot a few blocks south of Whyte on 109 Street. Despite easy access to a number of popular eateries, they still regularly order from Oodle Noodle.

That kind of dedication is unusual among typically finicky creative types, who frequently want to order something else before they are halfway through the dish they're eating. Their dedication is well deserved: those inexpensive take-out boxes, stuffed with non-greasy Asian fare, are simply outstanding.

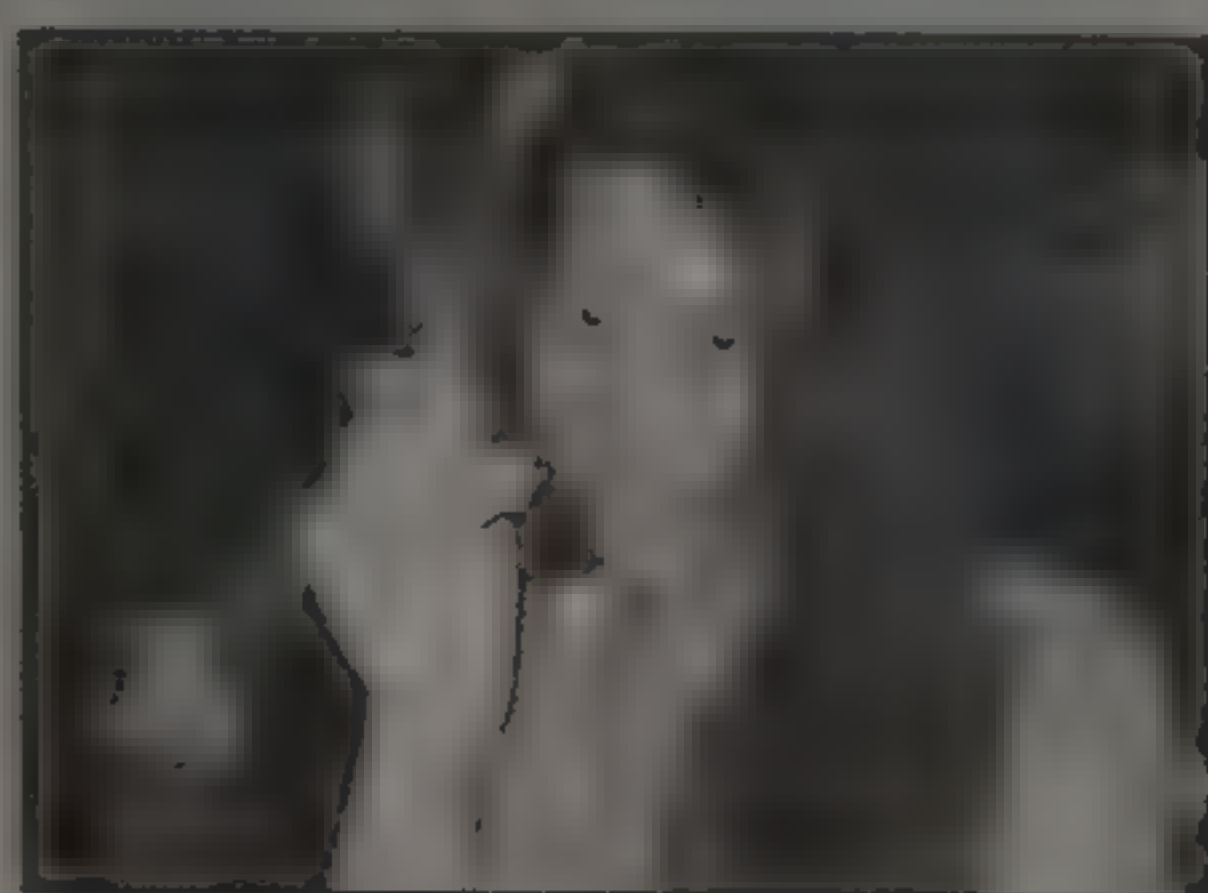
Initially attracted to the cute packaging (of course), graphic designer Leanne Holyk's first experience with curry was the infamous Bombay Famous.

"I love spicy food!" she declares as she dumps white rice into the thick butter chicken paste. "I don't make rice at home, so it's a treat for me."

Leanne is addicted to the luscious flavours, even though Fri afternoons become a little sleepier.

Elaine collects the orders and phones them in, dashing out to pick them up before the lunch rush swamps the little diner. Oodle Noodle's popularity is no mystery: so close to the University and trendy businesses of Old Strathcona, inexpensive and unusual cuisine is in high demand.

"I've tried the spring rolls, spicy pon salad and the Tokyo glaze," Elaine says as she inhales deeply over her own



Bombay Famous. "I've had the special boxes, lemongrass, pad thai and penang laksa. The Bombay Famous is my favourite, though, because it satisfies my taste buds. When I don't order it and someone else does, the smell of butter chicken makes my mouth water."

When Elaine returns and spreads the feast on Hök Nik's board room table, even the most pressing design challenges grind to a brief pause. The lure of

his special fried rice with beef is enough to lure art director Nathan Webb from his Pantone swatches.

"I've enjoyed a few dishes from Oodle Noodle," Nathan grins as he takes a mouthful. "The fried rice is a safe choice. The others tend to have heavy flavours that need to be eaten moderately: once a week can be too much for some of them." Even his safe choice is an enormous portion with plenty of tender strips of beef.

"I prefer dishes with a little kick to them," graphic designer Sherry Allies states as she pops the top of her Kung Pao and its aroma billows across the room. She typically orders a seven or eight on a "hotness" scale of one to 10, which would be enough to curl the eyelashes of most onlookers.

"Oodle Noodle is close to our shop and serves good food," she continues. "Friday lunches are a tradition for the office."

Unless they order additional spring rolls or a couple of cans of pop, no one on the Hök Nik team pays more than \$10 for a Chinese take-out container packed full of veggies, noodles and meat. The casual Friday lunches let the group touch base on projects or chat about weekend plans, drawing them closer as a team. The tradition is alive and well at Hök Nik and Oodle Noodle. ▽

Our only disappointment was with the spring rolls: they were hard, overdone and gained flavour only through full baptism in plum sauce. I was more than willing to overlook such a little flaw, however, since I couldn't even finish my own delectable entrée.

My wife went to package up our leftovers and I hit the washroom to hose down our daughter. On our way back to the table, she stopped to groove to the background music. To me, it sounded like Pink Floyd processed through a cat's digestive system, but I just don't understand the

music kids listen to these days.

We picked up our single take-out container full of enough food for a casual lunch the next day and began a stroll down Whyte. Oodle Noodle wasn't "authentic" Asian cuisine, full of jade gongs and kabuki theatre. This was oriental fast food, inexpensive and damn good.

If I didn't work so far in the west end, I would be tempted to make this my own lunchtime hang out. As it is, I'll just have to fill up every time I'm on Whyte. That's one terrible chore I'm looking forward to. ▽

CONTINUED FROM PREVIOUS PAGE

the same. Chicken, pineapple and noodles vanished with gusto into her grinning maw.

My wife's pad thai was alternately crunchy and chewy, but the subtler flavours were hard to appreciate after the big, boisterous taste of my own dish. We both turned back happily to our own orders. Trendy Whyte walkers, university students and older Old Strathcona regulars smiled at my daughter's enthusiastic dining as they waited patiently in line.

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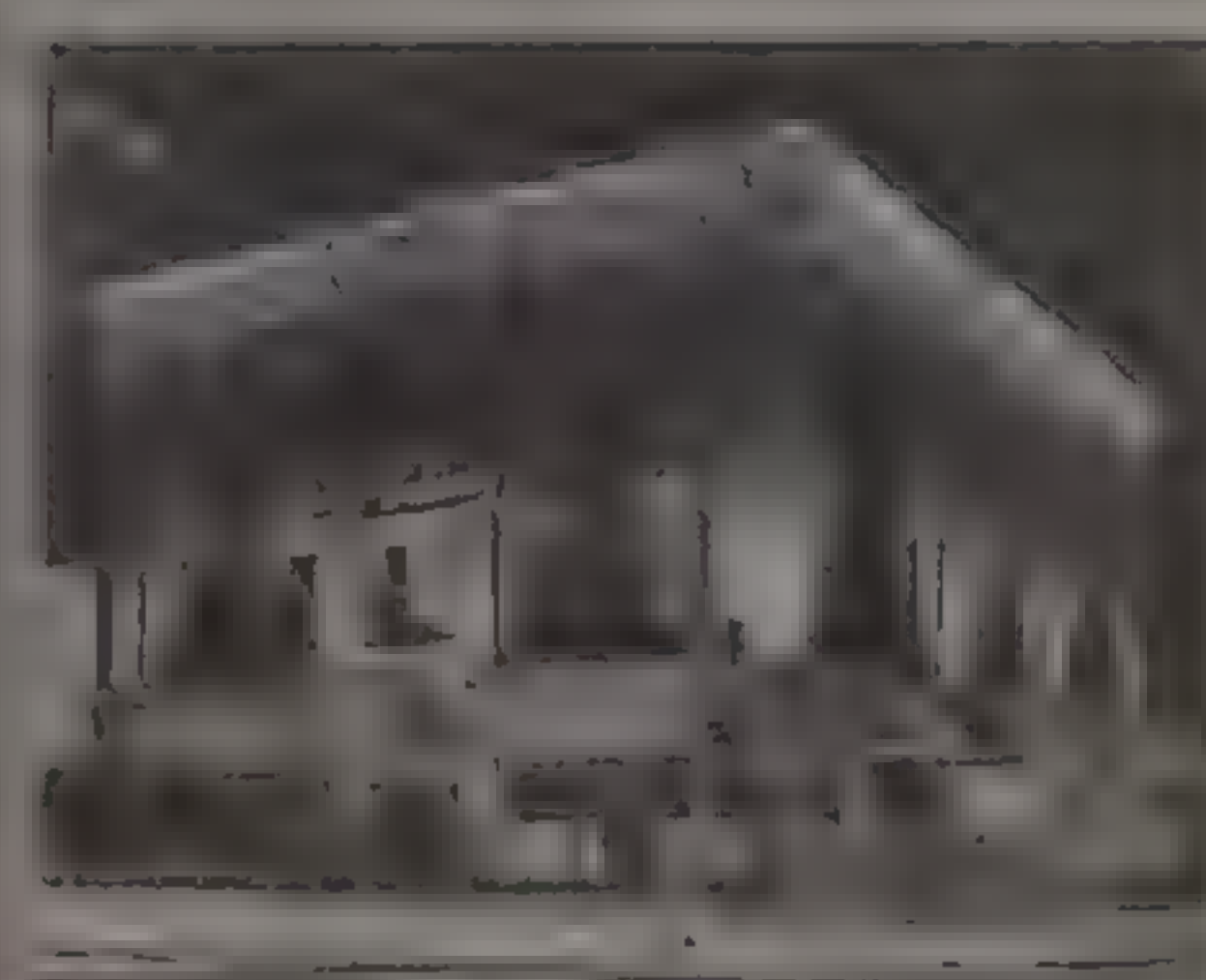
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FOOD NEWS!

DISH WEEKLY

ALL THE NEWS THAT'S FIT TO EAT!

"I don't feel like cooking, but I'm not going out." You're in luck: swing by Culina on the way home and pick up a couple of TV dinners. At \$12 each, they're pricier than Swanson's, but when was the last time you saw wild salmon cakes with Thai curry sauce or slow-roasted lamb with marbella sauce in your grocer's freezer? Each comes with an apple-pear crisp and takes about 25 - 40 minutes to heat.

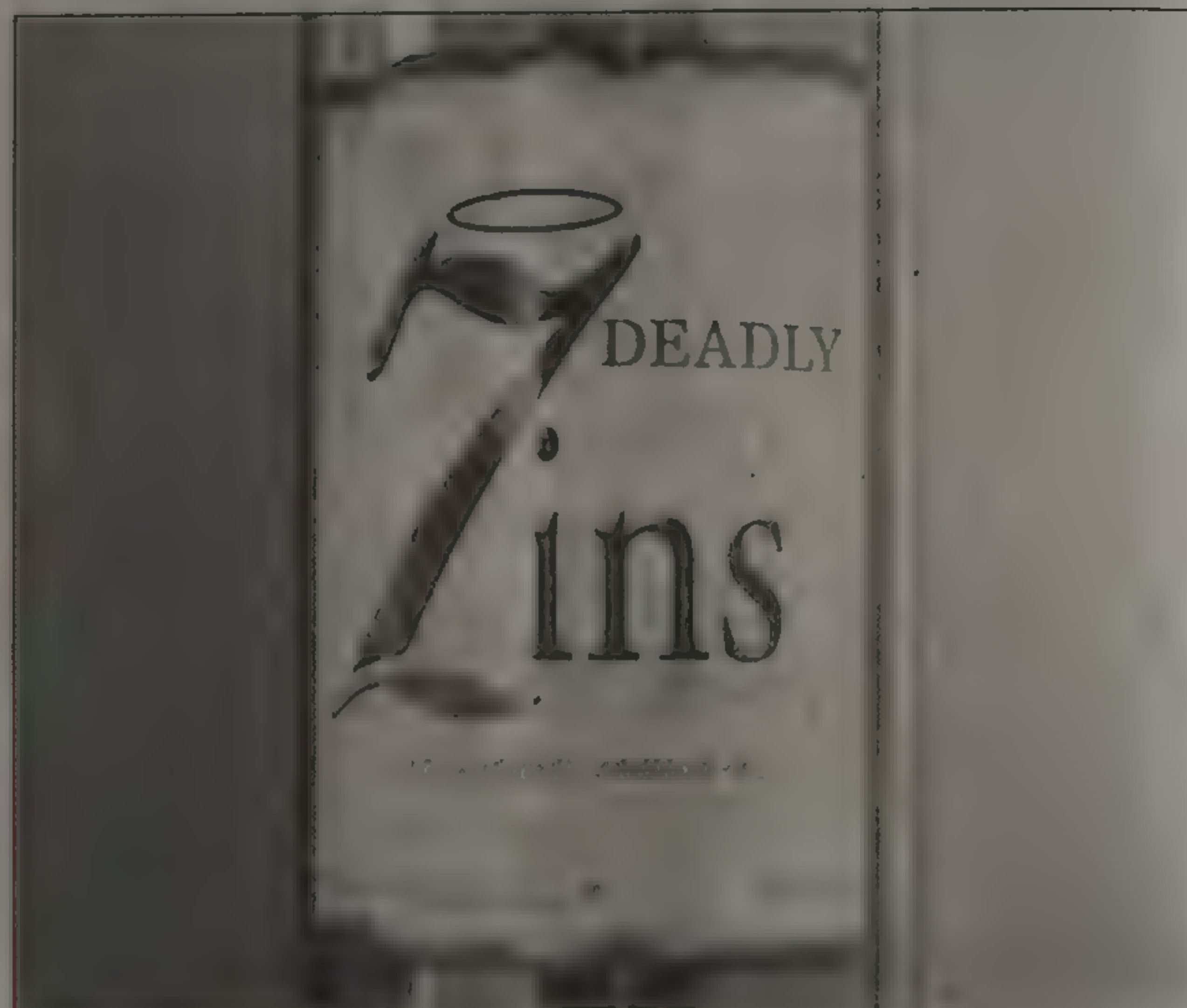
Another solution to the dinnertime blues is a Dinner Revolution. Pick 12 meals for four to six people and they will shop, chop and set you up for a two-hour session. Move from station to station,

assembling each dish from the prepared ingredients and sealing them up for the freezer. (For a little extra, Dinner Revolution will assemble them for you, too.)

The final answer to the dinner blahs is a Great Escape at La Bohème. Begin with a four-course dinner and spend the night in one of the stunning character suites. Breakfast is served up to your room the next morning. Coquilles St. Jacques and a night in the Greta Garbo suite with your sweetheart—why wait for a special occasion?

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JAMES LYLE
nicelegs@vueweekly.com

**2003 MICHAEL AND DAVID PHILLIPS
7 DEADLY ZINS, \$25**

Here is a wine that stands out on the shelf: the unique label demands a second look, its devilish approach playing on the name of the wine.

Unfortunately, a silly little poem on the back overplays the appeal. They should have left well enough alone with the front label.

The Phillips brothers of California took the Lodi region's best Zinfandel grapes and bottled a rare collaboration. I have mentioned how challenging it can be to make Zinfandel well, and upon my first taste, I was ready to doom this as one more failure. But I'm glad neither I nor the Phillips gave up without a fight.

When first poured, the wine displayed a vibrant cherry red colour and

exuded a fruity nose with the sharpness of its tannin and alcohol. This was my first sign that the young wine needed some time.

Traditionally, Zinfandels do not require as much time to develop as Bordeaux grapes. However, they still benefit from some time to age. 7 Deadly Zins is a perfect example.

My first taste found the wine consistent through its evolution, but lacking any defined uniqueness. However, after some time to open up, the fruit gained definition and became much more pronounced. In a matter of hours, the Zinfandel completely changed its personality and became very pleasant.

The taste evolved to being more focused at the front and middle of the palate, but without abandoning the back. It had changed so much that I found myself working through the greater portion of the bottle.

I sampled the wine without food and look forward to giving it another go with dinner. Give it some time, but this one is worth a try. ♡



Anti-chic antique boutique is just like coming home

JENNIFER MARIE LEWIN / jennifer@vuweekly.com

Growing up in a small town, our local café was the social hub of the area. When you walked in, instead of chic décor and innovative menu items, the room glowed with community and family.

Although Edmonton has many diverse and interesting eateries, I miss the atmosphere that comes with the small town life. So when friends recommended **Julie Key's Antiques Café** in Stony Plain, we decided to join them for brunch and give it a try.

Located close to the industrial area of town, this simple blue building could be easily missed. Walking inside, I blinked at the mismatched tables and chairs squished into the small room.

Antique farm furniture was backed up against the walls and porcelain cups and saucers graced the tables. Sterling silver jewelry was on display, and I noticed an odd assortment of objects for sale scattered on shelves and tables.

HOMESTYLE

MON - SUN TO 3 PM
**JULIE KEY'S
ANTIQUES CAFÉ**
15 GRANITE DRIVE, STONY PLAIN
963.3346

The place was so crowded that we had to jump on one of the tables clearing out. It reminded me of Thanksgiving dinner at my great-aunt's: in a place where reservations are unheard of, people just squeeze in where ever they can, even if it means bumping elbows.

The menu was scrawled out on a white board—mainly breakfast dishes and a few burgers. Not one item exceeded \$8. As we sat around looking at each other, a waitress who looked out of place informed us that there was a 45-minute wait on the grill, and that coffee was self serve.

(The waitress was actually the jewelry vendor, helping out the short-staffed kitchen.)

AS OUR FRIENDS trooped in with three children and a grandma in tow, we quickly manoeuvred to a bigger table to accommodate everyone.

The children in our crew were becoming antsy, so we decided to get some quick serve items for them. I ordered a bowl of fruit salad (\$3), a mixed-berry muffin (\$1.50), and some chocolate milk (\$1) for our squirmy daughter.

I was also getting fidgety, so I grabbed some coffee (\$1.50) and prepared for the wait for my eggs Benedict (\$7). My husband decided on the French toast (\$5). Our friend decided on the eggs Benedict as well, while her husband and mother each went for the loaded omelette (\$7).

The little princess of our group opted for the special: a grilled cinnamon bun with fruit salad and coffee for \$6. Being a little underage for coffee, she didn't mind her daddy taking

CONTINUES ON PAGE 21

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WIN A
DINNER FOR 2
check page 20 to see how...



Getting sunk by a sub at Hulbert's is especially pleasant with a glass of wine

ELLA JAMESON / ella@vancouverweekly.com

I just returned from Central America, and I swear my blood is five per cent coffee. That's why I am forever looking for that perfect café to keep my caffeine level elevated and my buzz going.

On a Sunday evening, I picked up a friend and we headed to **Hulbert's**, a great new café and deli.

The former McPhee Workshop shares its off-street parking with Belgravia Books and Treasures. The tranquil district, just south of the University of Alberta, is home to numerous walk-up apartments and impressive older homes.

My friend had been cycling all day in a spring drizzle, and I had developed a serious appetite by working on kitchen renovations most of the afternoon. But already familiar with their menu from the web site, I wasn't sure their soup and sandwich format was going to hit the spot.

We poked our noses in and were immediately greeted by co-owner Chris Martyniuk, who ushered us up to the counter. Both a café and deli, Hulbert's is still toying with full time

DELI

MON - SUN TO 9 PM
HULBERT'S CAFÉ AND DELI
7601 - 115 STREET
436.1161

table service. Available on Friday and Saturday nights, Sundays feature a more casual walk-up service.

"On Friday and Saturday evenings, we have entertainment: table service is much more practical," Martyniuk explained. The decision will become more pressing when they open their large deck within the next few days. At that point, Martyniuk and his partner hope to extend their summer hours to 11 pm.

THE TINY RESTAURANT boasts mosaic-patterned dining tables and comfortable chairs along the walls of windows. The west-facing windows would typically pose a dilemma at sunset, but with well-designed roman shades and privacy blinds, glare was not a problem.

It was clear that renovations have been significant. Sanded pine floorboards gave the restaurant a homey

feel, but the lovely glass pendant lights over each table lent an upscale touch.

The walls are adorned with the work of local artist and photographer Alexis Robb. Noting obvious blank spots, our server confirmed that two photos had already been sold off the wall.

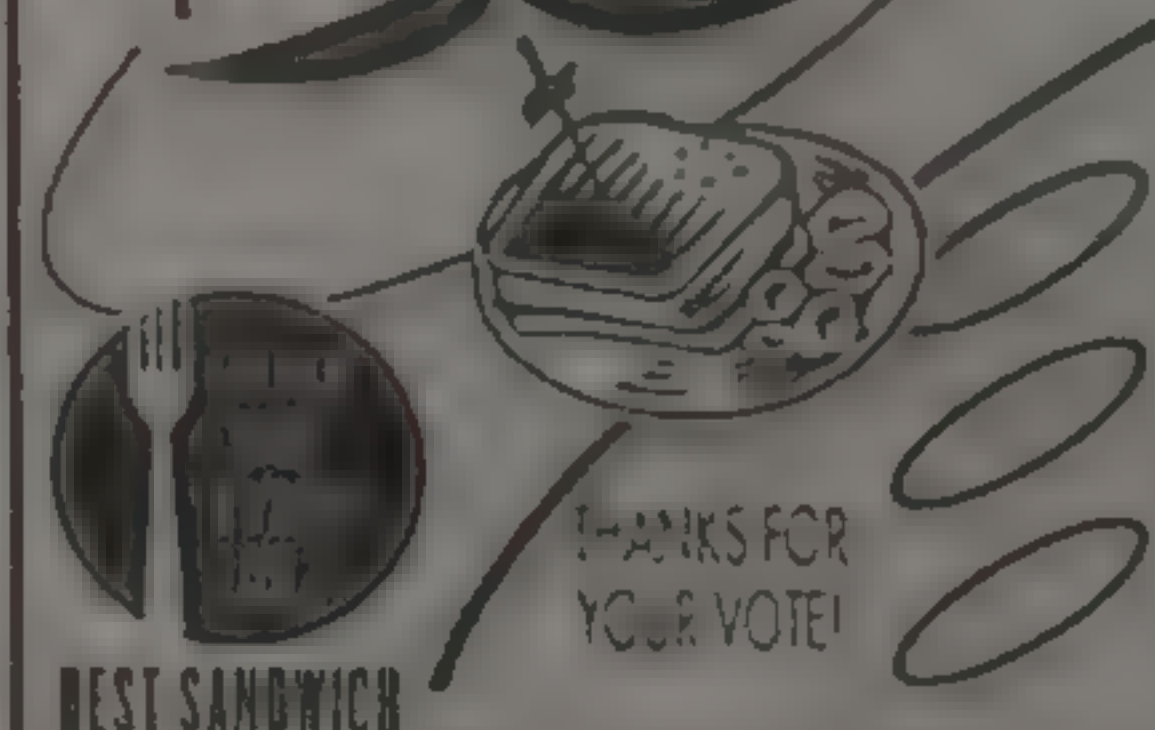
Don ordered a New World classic sandwich (\$6.75) and the Thai fish and noodle soup (add \$2), with a glass of Italian Castellani Sangiovese (\$6). I tried the Tuscan chicken sandwich (\$6.75) and spinach salad with egg and pancetta (add \$2), with a glass of Lesec Pic Saint Loup Tonneaux (\$7) from France.

A deli with wine? Why not? Not only did Hulbert's have a selection of French and Italian wines, but they made a variety of martinis (including the tempting chocolate martini—the cocktail of break-ups). With Alley Kat beer on tap, the owners strove to support local business as part of their philosophy.

My vegetarian friends are out of luck, though: none of the five available sandwiches were meat-free.

CONTINUES ON NEXT PAGE

FIFTEEN' DEKEL



BEST SANDWICH

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THE SANDWICHES were ordered and paid for at the counter, then brought cheerfully to our table. The New World classic sub was loaded with Genoa salami, prosciutto, capicola, and topped with provolone cheese. My friend assured me between mouthfuls that it was terrific.

His soup, spiced with what one might guess were Thai peppers, was more a shrimp soup than fish and not too hot. The noodles were delicate, surrounded by bits of carrot and celery.

My Tuscan chicken sandwich was served on a fresh French baguette. Smoked layers of deli chicken, olive pesto and tangy sun-dried tomatoes made a striking combination. Well known for my hearty appetite, I wasn't quite able to finish the sensational sub, which was a tribute to its volume.

My side spinach salad with rounds of hard-boiled egg, bits of Italian pancetta and a barely detectable dressing was unfortunately unremarkable.

When I asked about his clientele, Martyniuk said that 40 per cent of his patrons are professionals and another 40 per cent are students. The rest are seniors who live nearby.

Looking around, I found that was exactly who was there that evening. One student had his shoes off and legs crossed, scribbling in his notebook. A 50-something couple enjoyed a quiet dinner at a table for two by the door. A few others were there to meet and chat while sipping a frothy latte or chai tea. While we ate, one or two seniors came in to pick something up at the counter and leave.

RETURNING TO the counter myself, I perused the tasty-looking cakes in the deli case. They were locally made, but our server refused to reveal more. Evidently, they are asked regularly, to no avail. Mango-berry and very-berry cheesecakes stood alongside a deep dish apple pie and a tempting "Hugs & Kisses" cake that would satisfy any psychotic chocolate craving.

With Java Jive coffee in generous, pre-warmed cups, Hulbert's has targeted the coffee lovers of the area as well as any who appreciate quality food made with the freshest ingredients.

If I ever manage to haul myself up early enough, I hope to sample Hulbert's simple but hardy breakfast menu. Open at 7 am weekdays and 9.30 am weekends, they serve up a popular huevos wrap and a warm rosemary ham and dill havarti bun. With breakfast items starting at as little as \$3.25, Hulbert's is fast becoming an essential morning stop as well. ▼



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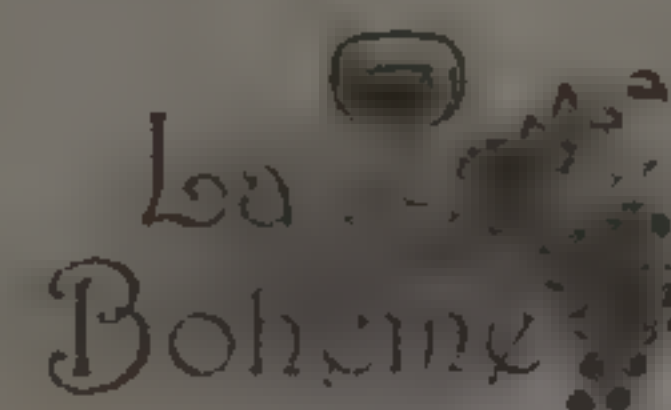
Maybe it's the perogies that practically melted your mouth. Maybe it's the samosas that sent your senses into orbit. Maybe it's the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

Vote!

Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 8th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 11th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

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best dishes

best restaurants

other bests

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____
- Best Sweets _____
- Snacks (pretzels, bagels) _____

- Best Rest. (Fine Dining) _____
- Best Rest. (Mid Price) _____
- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Tea Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____
- African _____
- Juice Bar _____
- Continental _____

- Best New Restaurant _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- Best when someone else is paying _____
- Late night/all night _____
- Weekend brunch _____
- Best service _____
- Sports Bar _____
- Best Patio _____
- Best Chain _____
- Best Hotel Restaurant _____
- Ultimate Dining Experience _____
- Best Independent _____
- Wine Store _____
- Best For People Watching _____

This is your official ballot. Send it in!

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Address: _____

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Mail answers to:

Vue Weekly's 8th Annual Golden Fork Awards
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Bravo Bistro's garlic mashed a heavenly pillow

CONTINUED FROM PAGE 13

Thank you, Bravo Bistro, for giving my friends another reason to be nervous at dinner parties as I deftly handle food and fire with characteristic left-handed grace.

OUR SALADS ARRIVED with wicked timing, even though the restaurant was now pretty much full to capacity and our waiter was hair-straight-back busy.

They were dressed up with goat cheese, sweet red onions, tomato, pepper, and strawberry, topped with a lemon, peach and thyme vinaigrette. Often, house mixed greens have a slapped-together feel to them, but Bravo Bistro put them together with panache to befit the price point.

The mains arrived just as quickly as everything else. Mom's ribeye was

cooked to perfection, and, again, sported the Cabernet demi-glaze. We were both impressed with the accompanying garlic mashed, a heavenly pillow of light, seasoned potatoes.

My chicken was stuffed with a solid piece of brie, and nobody was shy with the tarragon either: it bolted out of the dish like a cat out of a bathtub.

Our only complaint were our vegetables. My mom provided a maternal analysis: "I eat my vegetables at home because they're good for me and also because they taste good. I don't know why restaurants can't do the same things I do—they need to put some herbs on them or something to smarten them up!" Indeed. All kitchens should employ women like my mom.

Dessert was a fun chocolate mousse, with a cake bottom and two layers of dark and light chocolate mousse on top. At that point, we

wolfed it down with a bit less attention to detail as we neared curtain-time.

We picked up our coats and paid our \$107.97 bill, including tax and excluding tip. (Keep in mind that we did the full-meal deal with a cocktail each and a half-litre of wine.)

For the price, Bravo Bistro is a good place for people who have a little extra cash in their pockets. Cheap eats it isn't. For those with skinnier wallets, Bravo can still be an option: the appetizer selection is original and affordable, and lighter entrees are in the \$14 - \$16 range.

Just remember to visit the wash-room before you go into your play. A mean Citadel lady wouldn't let me go once I got into the theatre (in case I should disturb people on my way back). Ten minutes later, still waiting for the show to start, I was plotting that woman's demise. ▼

No tater tots at Julie's Antiques

CONTINUED FROM PAGE 17

it off her hands.

The muffin, fruit salad, and drink were picked up at the counter and were eaten just as quickly. The mixed-berry muffin was fresh and hearty, bursting with blueberries, raspberries, and strawberries. The fruit salad was just as pleasant—a combination of sweet chunks of watermelon, cantaloupe, honeydew, grapes, and strawberries. The freshness of the fruit was a surprise; I didn't expect such juicy and perfectly ripened fruit at this time a year.

AS THE CHILDREN demolished their food, the adults tried to maintain a conversation through the laughing, jumping, whining and crying. Fortunately, it wasn't quite 45 minutes when the hot food arrived at our table, but it wasn't a moment too soon.

The food was neatly displayed on crisp, white plates. My dish boasted two eggs nestled on buttery toasted muffins and shaved ham with freshly fried potatoes. I enjoyed every bite of the perfectly poached eggs and mild Hollandaise sauce.

"Freshly fried potatoes taste so much better than the frozen tater tots you get at other places," our male dining companion commented. I agreed; these crispy carbohydrates were tenderly seasoned and browned.

The omelette eaters at our table were not disappointed. Their loaded omelettes were full of sautéed mushrooms, ham, and peppers. My sweetheart was the only one who did not partake in the potatoes: his French toast came without.

Potatoes or not, he was quite content with his dish. Three fluffy slices of bread sat basking in cinnamon and strawberry sauce. Unfortunately, he

had to contend with our daughter, who decided that his French toast was much more appealing than her crumbled muffin.

Although I adore eggs Benedict, I will have to try the grilled cinnamon bun next time I visit. These jumbo cinnamon buns were baked until soft and puffy, coated in a sticky sweet combination of spices and sugar. These sinful breakfast treats might have been a little too messy for toddlers.

Satisfied with our home-style breakfast, we gathered up our various belongings to return to the big city. Although it was a rather long wait with a group of small children, I am definitely coming back soon—that community atmosphere is hard to find.

It seemed to rub off, too. During our meal, our menfolk helped clear some of the dirty tables to help the over-extended staff. ▼

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BLACKBYRD AND LISTEN

STARLITE ROOM

APRIL 27

small sins

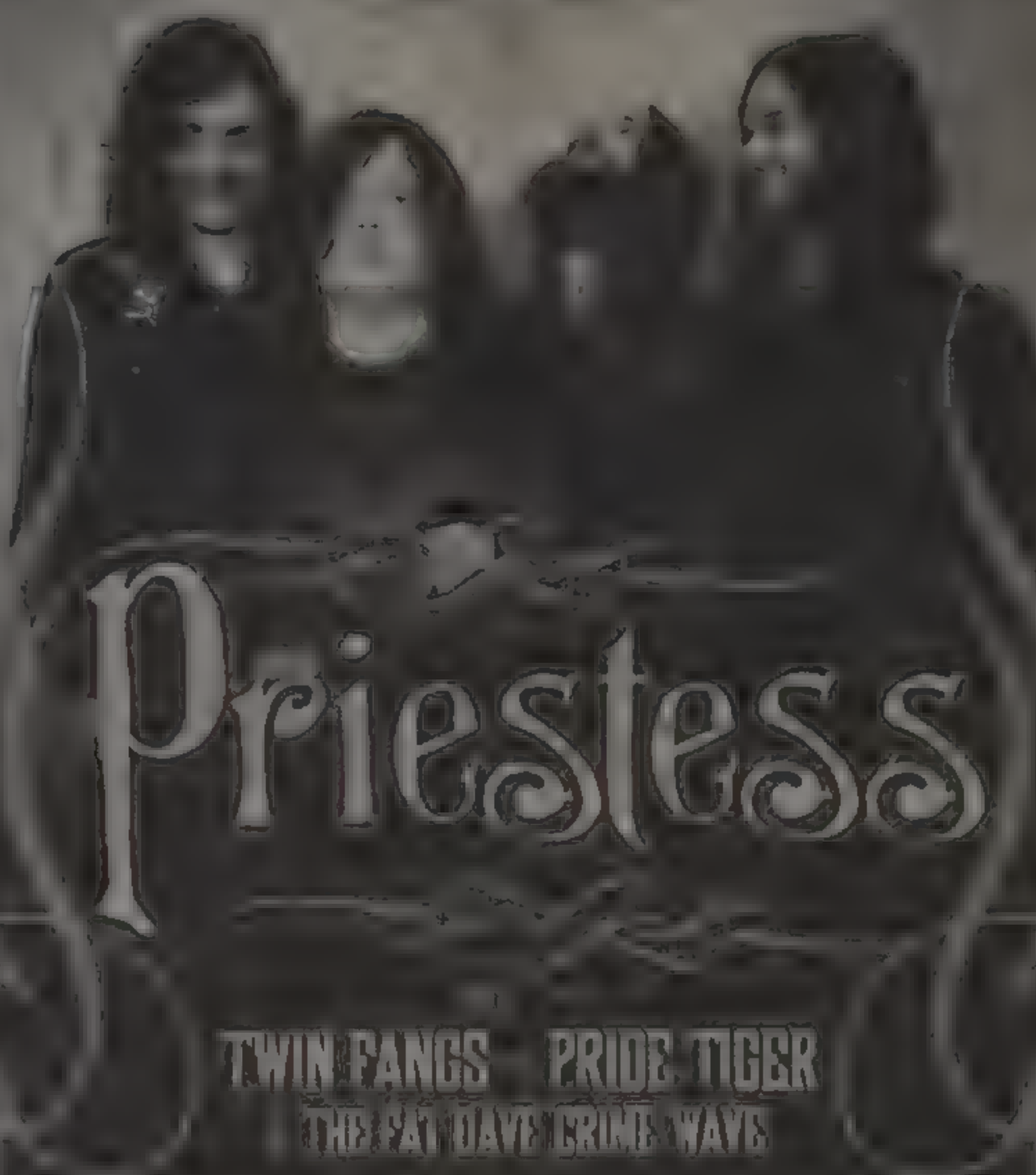
aka the ladies and gentlemen

with magneta lane
and 7and7is

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MEGATUNES, BLACKBYRD
AND LISTEN

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The year that was looking down from on high, with a little bit of Zen wisdom thrown in

JEREMY DERKSEN / jeremy@vueweekly.com

Road warriors with ski racks, powhounds with passion, jibbers who jibbed and snow that fell. Yeah, it was a season.

With the sublime mystery of mountain weather always a constant, we took our twists and turns (and the occasional huck) down that protean road.

We reveled in luxury at times—at the Eagle's Eye restaurant at Kicking Horse, Adara Hotel at Whistler, the Chilcot Hotel at Silver Star, to name but a few.

Just as often, we barely skirted disaster: Adam Smith's spooky experiences in "It's Life, Selkirk, But Not As We Know It" and Christopher Thrall's humbling snowboard lesson in "Down the Rabbit Hole" come to mind. (If you get sentimental over the summer, you can read these, and any other articles in the archive at vueweekly.com.)

Through it all, for our sometimes-gonzo cast, it was definitely a season of adventure.

The weather, as mentioned, did its part to add to the fun.

After early season promise, Marmot Basin struggled through some lean times before it got the dumps that lured crowds out to the hills.

For the second season in a row, the story at Castle was bleak, as they closed just after Christmas due to warm weather and a lack of white. But then fortunes turned again, and by mid-season Castle was reporting incredible

SNOWS | SEASON WRAP

snowfalls and praising the gods.

The powder flew thick and fast for most resorts and "the little mountain that could" returned, to the glee of loyal Fortress riders, after some plumbing mishaps and other interesting snafus.

Then there was the Olympics: Jennifer Heil's golden grin, the Norwegian-Canadian pole exchange on the cross-country course, and a certain American snowboarder whose attempted method air lost her a guaranteed gold. And, of course, the charismatic Bode Miller, who failed to deliver US medals but dominated the media with his Buddhist-inspired quotations and rebellious nature.

BUT THAT'S THE SPORT: one part sheer athletic determination, one part shaggy mountain mysticism and one part over-the-edge, seat-of-the-pants, try-anything-twice combo of courage and insanity. Either you do it or you bail trying. As most riders will tell you, if you're not fallin' you're not haulin'.

So now what? Well, as you can tell by the rest of Snow Zone, there's still some riding left to be had. There's the Whistler Telus Cup, Panorama's Sun Pit Safari party, spring riding at Sunshine, and more unpredictable fun for a few more weeks at most resorts around the Rockies.



You can still get your fix, so get out there and ride. There's not much time left, though, so whatever you've got you better leave it all on the hill. As Bode says, "go fast, be good, have fun."

As for the folks at Snow Zone, we're sadly saying goodbye to another fun-filled season. But even as we pack it in, we're looking forward to our six summer outdoors features and

new adventures.

Look for the dirt on mountain biking, kayaking and canoeing, quadding, rock-climbing, scuba diving and much more monthly from Apr to Sep in the pages of *Vue Weekly*.

Personally, I'm feeling a little melancholy as I follow the instructions in this week's Ski Tips for prepping my skis for summer storage.

My mind is still at the mountain—

picturing a climb to a distant peak with skis crossed on my pack like ancient samurai weapons, wind biting my face, sun in my eyes, snow everywhere.

Yeah, I think I got it right: one part determination, one part mysticism, one part courage or craziness (take your pick), all stirred together with a big dose of obsession.

I can't wait for ski season. ▼

Powder, pedals, paddles and potential for pain

HART GLOBECK / hart@vueweekly.com

If you're heading to Fernie this weekend, get ready to witness some athletes in action.

The annual **Powder, Pedal, Paddle** relay race takes place at the Fernie Alpine Resort on Sat, Apr 15.

Teams of up to five people will ski, bike, paddle and run their way to the finish line in the legendary race that starts and finishes at the Fernie Alpine Resort.

The race starts at the top of the mountain on skis or a snowboard, before moving to two wheels for a pedal into the town of Fernie. The next leg of the race takes a paddler

SNOWS | FERNIE

in canoe or kayak up the Elk River to the Fernie Alpine Resort access road.

If all that hasn't finished you off yet, there's still the final run up the road to the finish.

For the truly macho or insane, lone competitors can challenge this event all by their lonesome.

If you're not quite up to the challenge, grab your mates and enter as a team of five with each member taking on one leg of the race. ▼

SKING | SKI TIPS

COLIN CATHREA
skitips@vueweekly.com

I love my skis. I take good care of them. I store them with tender care. You might think I'm a little weird, but taking care of skis is like nurturing any good relationship.

Unfortunately, there are a lot of dysfunctional relationships out there, so I'm going to play Ann Landers this week and give you some advice on how to keep the love alive as you put your skis and snowboards to bed for the summer.

You can do this yourself or take them in to a local shop.

If you're giving it a shot on your

own, start by giving your skis a good scrape to clean the base of all wax and particulates.

Then, run a hot iron down the base, with graphite, followed by a scraper covered with a clean rag or paper towel. Then let it cool.

Apply a generous amount of soft, warm weather wax to the base and the edges. Be sure to cover the edges, bottoms and sides so the moisture from the summer doesn't ruin the edges with rust pits. This also makes the skis a lot faster for next year—dry bases are slow!

Do not scrape. Once the wax is dry, strap them or store them side by side and base up.

Spray a good silicon-based lubricant into the bindings—lubers used for rollerblade wheels work well.

Cover the skis with an old sheet or a ski bag and store them horizontally in a cool, dry place. Avoid mouldy basements or hot attics. If the skis must be left leaning vertically, they should be standing on wood, not cement.

Taking your skis into the shop will cost you, but a technician may notice some problems you can't fix at home. Base repair (filling in core shots and scrapes with p-tex) is important. A final grind and a full coat of wax will leave them ready to scrape and use next season.

So, if you're ready to move on to new loves, do the right thing and store your boards properly. If you take care of them, they'll take care of you. Do the summer storage, dim the lights, put on some soft, easy music and ... nighty night. ▼

The EasyRider Condition Report

snow.skate.wake

LOCAL

Rabbit Hill - closed
Snow Valley - closed

ALBERTA

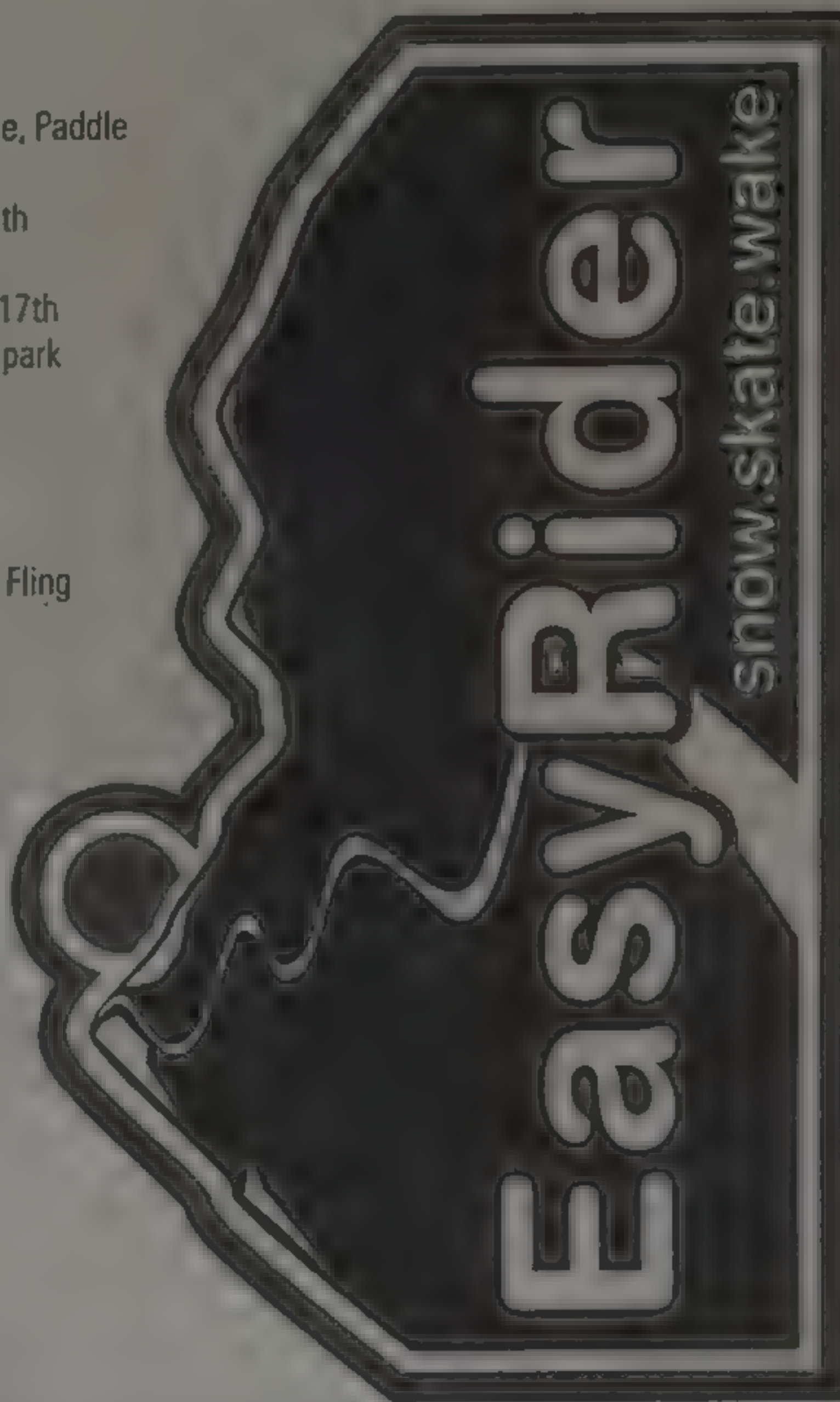
Castle Mtn - closed
Can. Olympic Park - closed
Fortress - 42 cm new snow!!, 115-120cm base, backside dbl chair open, closed May 1st
Lake Louise - 4cm new snow, 163-228cm base, 9 lifts and 108/113 runs, closed May 1st
Marmot Basin - no new snow, 89cm base, main runs open w/ Eagle East closed, closed May 1st
Mt. Norquay - 1cm new snow, 128cm base, 4/5 lifts and 80% of the terrain open, closed April 16th
Nakiska - 38cm new snow!!, 40-120cm base, 3/6 lifts and 22/28 runs open, closed April 16th
Pass Powderkeg - closed
Sunshine - 3cm new snow, 186cm base, 100% open, Ski-out open, closed May 22nd
Tawatinaw - no new snow, 40cm base, 3/4 lifts and 8/10 runs open

B.C.

Apex - closed
Big White - 4cm new snow, 298cm base, 15/15 lifts and 116/118 runs open
Fairmont - closed
Fernie - no new snow, 321cm base, 7/10 lifts and 107 runs open, Powder, Peddle, Paddle race on April 15th, closed April 18th
Kicking Horse - 4cm new snow, 167cm base, 105/106 runs open, closed April 17th
Kimberley - closed
Mt. Washington - no new snow, 488cm mid mtn base, 100% open, closed April 17th
Panorama - 29cm new snow!!, 31-140cm summit base, 100% open, snowboard park and 1/2 pipe open
Powder King - 8cm new snow!!, 265cm base
Powder Springs - closed
Red Mtn - closed
Silver Star - no new snow, 220cm base, 9/11 lifts and 88/112 runs open, Spring Fling Beach day April 15th
Sun Peaks - 3cm new snow, 152cm base, 112/117 runs open
Whistler/Blackcomb - 3cm new snow, 275cm base, Whistler 1/2 pipe closed
Whitewater - closed, reopening Apr 14-17 for Easter Extravaganza weekend!, closed April 17th

USA

Big Mtn - closed
Big Sky - no new snow, 170-270cm base, 100% open, closed April 16th
Crystal Mtn - closed
49 Degrees - closed
Great Divide Ski Area - closed
Lookout Pass - closed
Mt. Spokane - closed
Schweitzer Mtn - closed
Silver Mtn - closed
Sun Valley - no new snow, 130cm base, closed Apr 23rd



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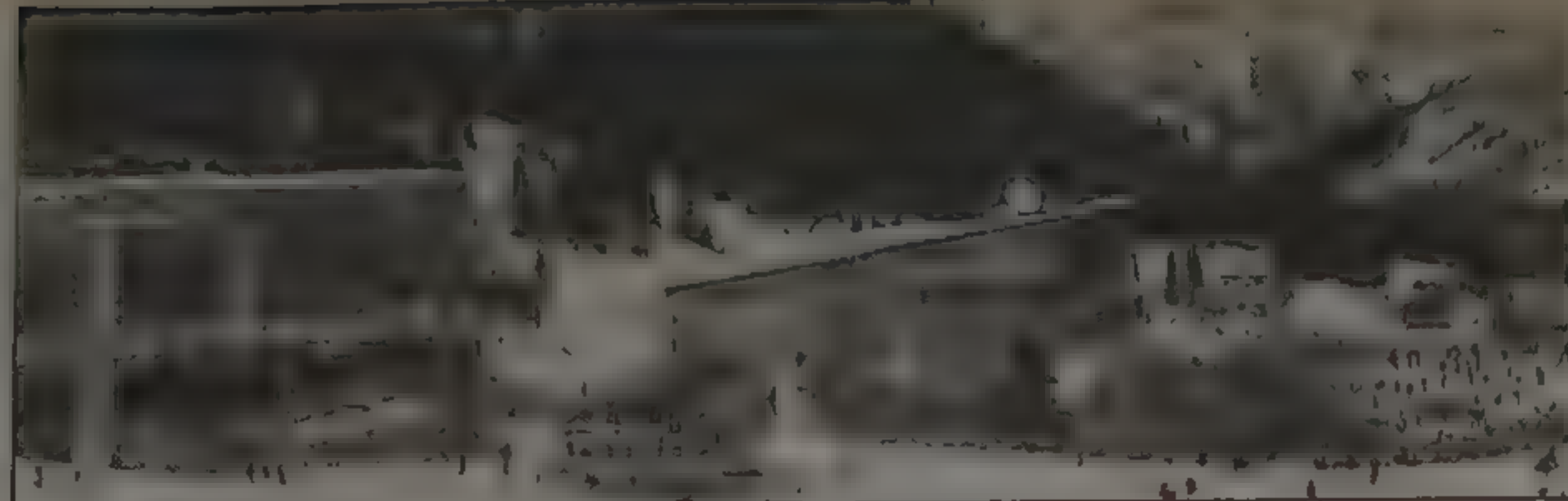
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LAST WEEK OF

SNOWZONE

in VUEWEEKLY

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YOU IN
NOVEMBER



Leave your car down below, it's up the hill you'll stay and go

COLIN CATHREA / colin@vancouverweekly.com

For comfort and convenience you can't beat the **Sunshine Inn**, Banff's only ski-in, ski-out hotel. Over the last two years, Sunshine has invested over \$4 million redoing the hotel from top to bottom.

The renovated 84-room mountain lodge sits at 2 158 metres, in the high alpine of the Canadian Rockies, and offers guests a unique stay in the heart of Sunshine Village Ski & Snowboard Resort.

During my recent stay, marketing manager Mike Moynihan was kind enough to give me a complete tour of the property. Most noticeable are the changes to the main entrance and the beautiful Chimney Corner restaurant and lounge.

Gone are the big concrete stairs that led to the front desk. In their place is a large, glass-wrapped foyer. Not only does this open up the lower floor where the new check-in is located, but it also adds at least 300 square metres to the Chimney Corner, giving the restaurant a 260-degree wrap-around window view of the resort.

The outside of the hotel also looks different, in part because they have partitioned the balconies with wood lattice to stop people from walking right past your room.

Another eye-catching feature is the beautiful art work adorning the hotel as a tribute to the resort's original owner and operator, the late Ralph Thomas Scurfield.

In 1984, Scurfield began promoting an exhibition of art inspired by Sunshine Village's landscape. This continued for seven consecutive years, and the collection is outstanding. It reflects Sunshine's motto of "Mankind and Nature in Harmony."

MOYNIHAN AND I toured the renovated rooms, ranging from the smaller "Terrace" spaces to large, luxurious suites that have hot tubs and fireplaces and every amenity you could desire.

One incredible suite we saw had a steam-fed "Rainforest" shower that would soothe any weary skier's bones. All rooms are wired for high-speed internet and have satellite feeds for a total of over 60 channels of viewing and music. Many rooms have large, flat screens, and I would describe the furnishings as "Ikea-like," being modern and rustic at the same time.

If you take away the price of a lift ticket, it's around \$80 a person to treat yourself to a "Superior Room." Choose a "Terrace Room" and the

ADAMS ACCOMMODATION

math works like this: \$159 per person for two days skiing and one night accommodation. So if you deduct the \$129 dollars for two lift tickets, it works out to \$29.60 for the room.

The lower level has a dry sauna, work-out room, and a very large outdoor hot tub enclosed by a beautiful granite wall.

But it was the great restaurants that impressed me the most. Every meal was excellent, good value and served promptly by great staff. My wife Karen and I ate all but one of our meals at the Chimney Corner, venturing only once to the five-star Eagle's Nest.

I'm sure a good portion of the day skiers either don't know about these eateries or think that you have to stay at the Inn to frequent them, as even on busy days you can almost always find a table.

On warm weather days, the huge sunny deck is a perfect stop for lunch or an après beverage and appetizer. I especially enjoyed the on-tap Sunshine Lager for \$6 a pint. Breakfasts are also very good here, from an egg and toast for about \$3 to steak and eggs for \$14.95.

We chose the "Fast Start" with two eggs, bacon, sausage, hash browns and fresh fruit jams for \$8.95. I normally don't have a big breakfast except for ski days when fueling up early seems to give me extra gump-tion for the day.

One of our lunches consisted of a pulled pork sandwich served on a cibatta bun and uniquely spiced with a hot and sweet dipping sauce (\$11.00). Karen had an oven-baked lasagna with crispy cheese that she raved about. It was \$13.99, but it could feed two adults. Both dishes included Caesar salad and fries. I like when you don't have to have either/or and they will serve a bit of both.

At the Eagle's Nest, we treated ourselves to an incredible dinner, feasting on pecan-encrusted halibut steaks. Our appetizer was a mesquite-smoked French onion soup. Per person, the prices were reasonable at \$23.95 for a full-course dinner we won't soon forget. Head chef Martin Brenner should be very proud of this great eatery.

All in all, this was one very memorable stay at a jewel nestled high in the Canadian Rockies. ▀

Get Your 'Shine on crazy black diamonds

COLIN CATHREA / colin@vuwweekly.com

After two glorious days of exploration, we drove out past kilometres of people, trucks and cars snaking along the road leading to Sunshine Village.

It was hard to believe there were that many people with us on the three mountains that make up the ski area. Lift lines were virtually non-existent and the runs didn't seem crowded at all. It speaks to the overall size of the hill.

Which was a good thing for us, as our trip began with a classic Simpsons "D'oh!" when my wife and I arrived at noon on a beautiful sunny Thu to find the parking lot full. I had completely forgotten that it was spring break, and judging by the number of vehicles, there were most likely about 4 000 kids up on the hill.

After a quick check-in, the valet parking attendant took our truck for safe storage, which is included in the package when you stay up at the Sunshine Inn. If you want valet service for a day visit, \$20 lets you to drive right up to the gondola loading area where they take care of your vehicle and deliver it back to you that afternoon.

Hill hosts helped us with our bags as we were ushered toward the spiffy new glass-wrapped gondolas whisking skiers and boarders up to their alpine playground. Looking at them as we passed, I remembered that great feeling of the gondola car

AREA SUNSHINE

sweeping you up and away from the crowded confines of the parking lot.

AS WE WALKED, it was easy to tell we were in for a treat—the ski-out was completely covered in snow. After the easy stroll, we got our first look at the great new renovations to the Sunshine Inn.

We were given our room keys and pointed to the ski lockers directly beside the front desk. Opening the door to store our gear, we noticed a slight odour similar to a football locker room. There, right in front of us, was a huge boot drying rack blowing warm air into a few hundred ski and snowboard boots. What a great idea! Dry and comfy boots for the next day.

Loading ourselves into the elevator, we proceeded with anticipation up to the third floor. Our room was spectacular—we barely noticed the loft ceiling as our attention was immediately grabbed by the unbelievable view.

The sun was soon gone and big, fat snowflakes poured down from the heavens. I smiled at the thought that morning conditions would be fresh powder. Even better, since the chairlifts and gondolas start at the same time, we were going to be able to beat the crowds. You can easily get an



hours' worth of untracked powder before the valley dwellers are delivered to the alpine. As they say, early to bed and early to rise makes a man happy, healthy and a powder pig.

I'm scheduled to meet up with Sunshine's sales and marketing manager Mike Moynihan for breakfast, so an early bedtime is probably the best plan. However, looking over the balcony at a hot tub with eight or nine yummy mommies sipping cocktails, I tell my wife I'm thinking of taking a hot tub. I quickly realize this may have not been my smartest move as she looks down at the water and its occupants and simply says, "I'll bet."

I FIND MIKE the next morning and we chat about the three mountains that surround the resort.

Snow management on the upper parts of Goats Eye and Lookout

Mountain consists of over 20 km of snow fencing, a new winch cat and a fleet of top-of-the-line groomers. Looking out at the snow-blanketed hill, it's easy to see they've had a stellar snow year.

Mike and I headed up Angel Express and over to the gates to Silver City, a newly-opened extreme zone. It was closed, so he led me under the Teepee Town chair and over to The Shoulder. This took us under Silver City, where I had a great opportunity for a photo, but was afraid to take off my pack while standing on top of the huge rock cliff. Put simply, this is insane terrain. The only lines down from here consist of mandatory cliff hucks and straight lines where turning is not an option. To say Mike is an extreme skiing enthusiast is an understatement. Personally, I would not attempt this section of the resort.

We made our way over to Goats Eye for a peek at the series of chutes of the Wild Wild West, which you can spot from the gondola on the way up. It's as extreme as anything I have ever seen. I couldn't go in, as all three extreme zones require an avalanche transceiver, which I was gladly without. If there were such a thing as a 10 black diamond rating, this would qualify.

After another hour of exploration, Mike headed back to the office and I spent the next day and a half at this beautiful resort. Typically at this time of year, you need to take the traverse above Angel Flight, but lower Angel was groomed and fully covered.

For two days, it was a mix of weather conditions you could imagine from blizzards to hot baking sun. A perfect example of what spring in the Rockies can bring.

I rode the lift with one Ontario couple who were simply blown away. "We've skied Collingwood (Ontario) and Vermont all our lives. We have seen all the photos of Sunshine, but until you actually get here you have no idea how big and beautiful it is," they said.

I stopped at the top of the Wawa quad and realized how lucky I was feeling. Lucky to live in Alberta, lucky to have a life that affords me the opportunity to come to places like Sunshine Village; lucky to have my skis strapped on, standing in one of the most beautiful places on this planet. ▽

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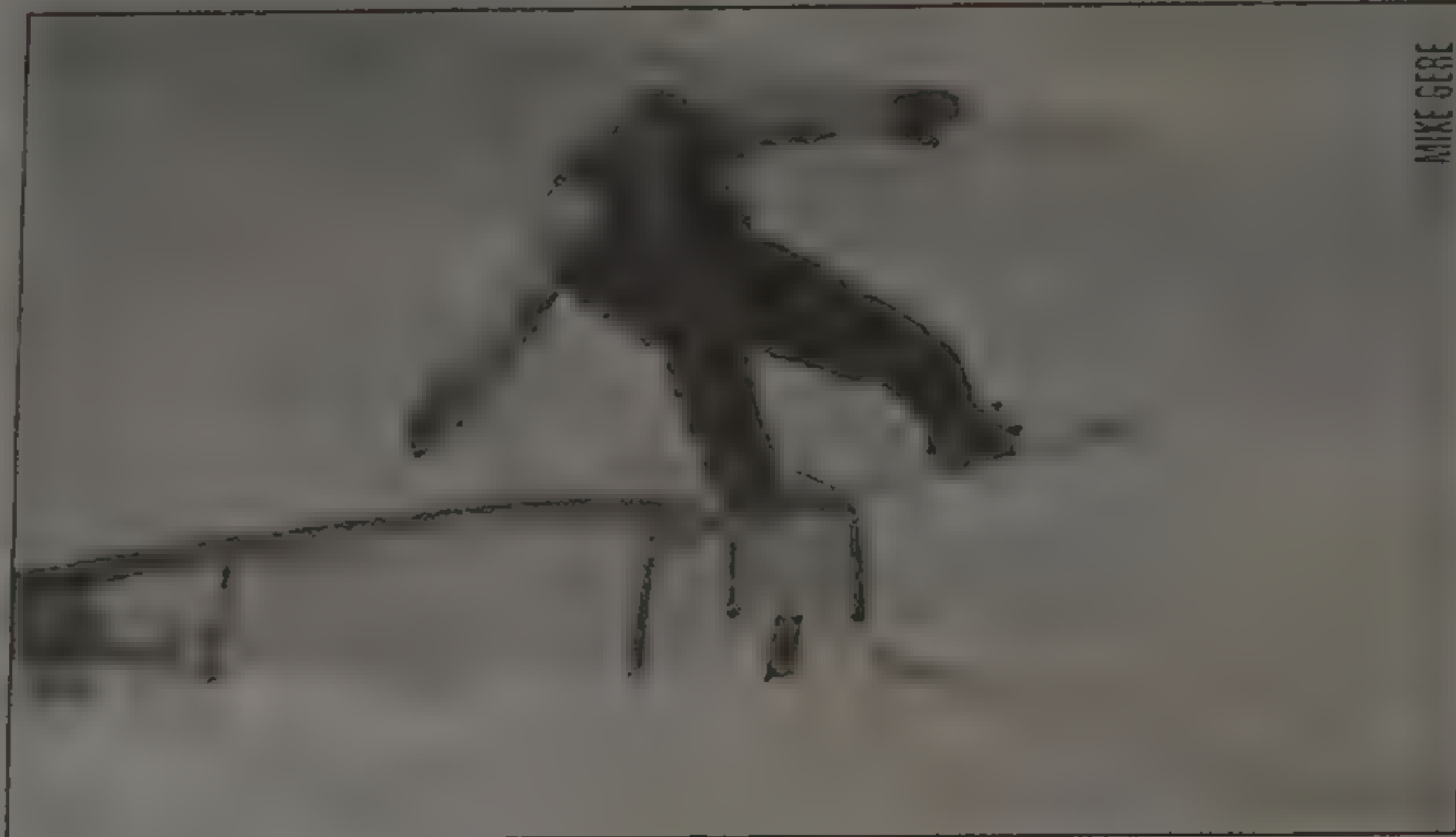
SNOW TERRAIN PARK

HART GOLBECK / hart@vueweekly.com

Jump designer Mike Gere really outdid himself on the Marmot Basin terrain park this year—four huge jumps, five rails including a big sweeping “C” and a big box of fun.

Having all the features lined up in a row gives borders a chance to finish a number of tricks before climbing back up to the start.

For the sixth year running, the terrain park has resided on the upper slopes, near Basin Run. Amazingly enough, this terrain park is at the highest elevation of all parks in the Canadian Rockies. Locating it so high lets it hold snow longer, so it should



MIKE GERE

be open right to the end of the year.

Terrain parks like this are an ongoing work in progress that lasts the entire winter season. Mike adds fea-

tures when copious snow conditions allow or when enough requests for something new or different come in from boarders. ▽

I love that episode!

HART GLOBECK / hart@vueweekly.com

The 2006 edition of Lake Louise's annual Spring Episode mountain party hits the hill Apr 29 and 30

Along with the normal spring skiing and lounging in the sun, there'll be the Splash Down—where skiers and boarders attempt to cross a pool of icy rocky mountain water.

At 3 pm that afternoon, rap band Swollen Members will crank up the tunes near the base lodge

Saturday's activities will also feature the Shop Showdown, where local snowboard and ski shops from Fernie to Calgary to the Bow Valley will bring

SNOW PARTY

their best talent forward to compete. Teams consist of one pro rider and one shop employee, with bragging rights going to the highest combined score.

On Sunday Apr 30, the annual Rude Boys Season Ender Bender takes place in the Telus Terrain Park. Spectators will be treated to gravity-defying stunts as boarders close out another fabulous season at Lake Louise. ▽

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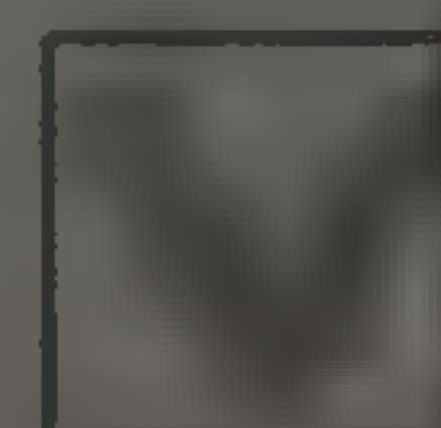


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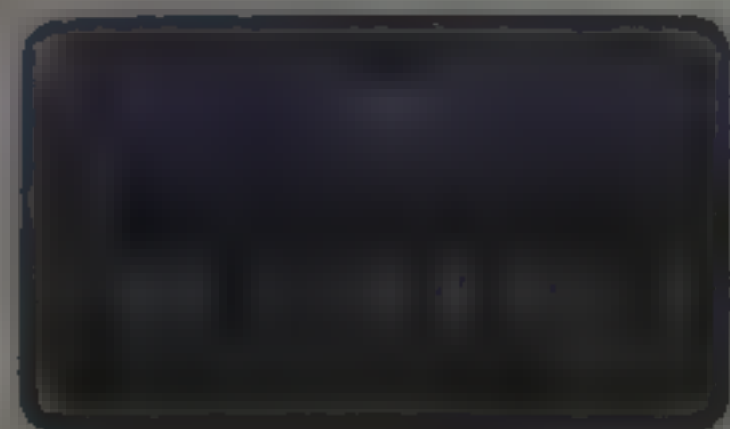
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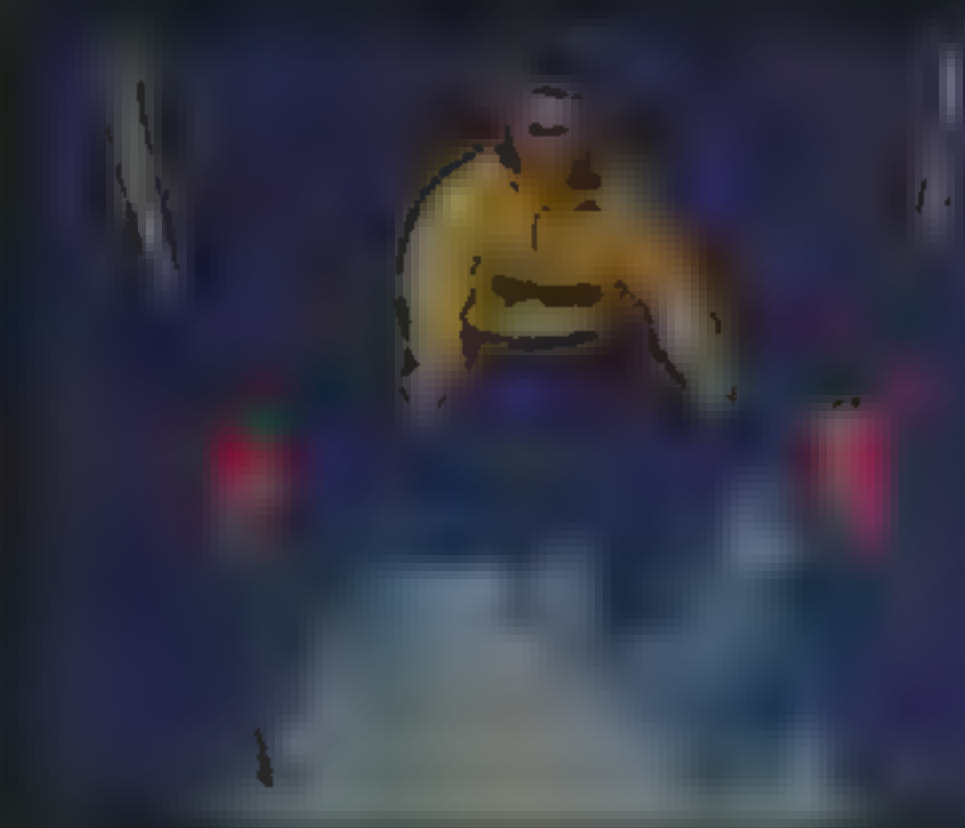
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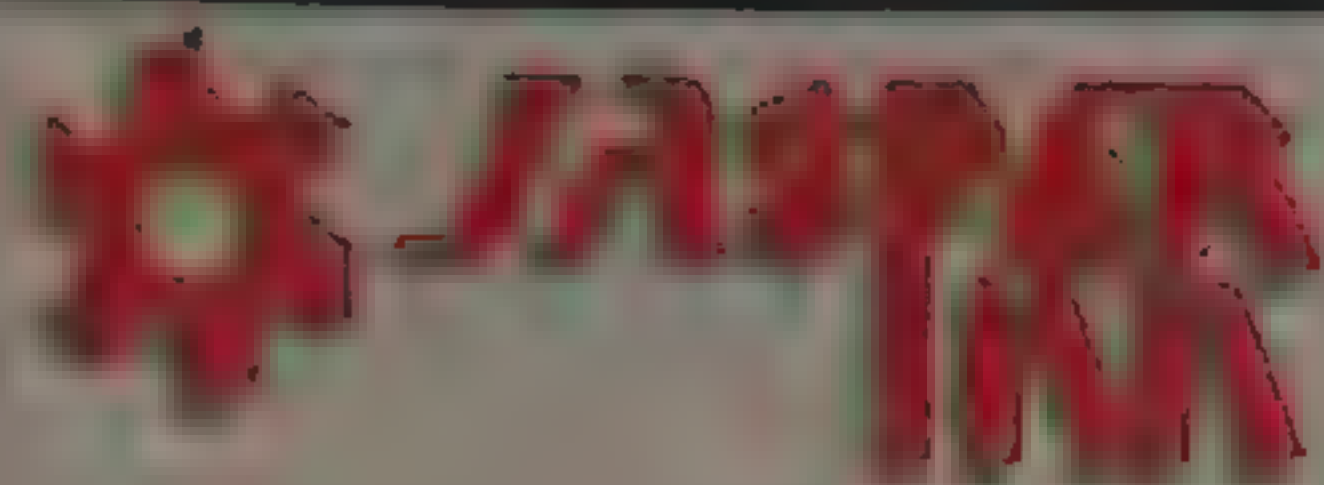
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Antagonistic actors revamp their *Faith-off*

DAVID BERRY / david@vuweekly.com

Throughout *Faithless*, Chris Craddock and Steve Pirot's swirling, surreal journey through the turmoil of a father who's lost his sons, we continually return to the bedroom of Darryl and Stevie, the sons, blanket to their chins, waiting for dad to show up.

Despite the weight of the events going on around the play—including conversations with an overbearing talk show host, Jesus and the Devil, and a suicide attempt—the boys spend most of their time squabbling, with one going so far as to tell the other he was born in monkey poo.

After talking to Craddock and Pirot, it's not hard to see why they chose to blend the play around two bickering brothers.

Sprawled across the lobby at the Roxy Theatre, finishing up a sausage-heavy breakfast, their relationship can only be summed up one way: they fight like brothers.

Not overtly, and absent malice, but the subtle prodding and barely disguised smirk of fraternity is on full display as Pirot attempts to explain his own approach to faith.

"I HAVE VERY LITTLE interest in organized religions or codified systems of faith," he says, pensively sipping his coffee. "I'm an atheist Christian, in that I think that."

"Like a cultural Christian?" Craddock interjects, hands crossed in front of him. "No. an atheist Christian—I'm an atheist and a Christian."

"In what way are you a Christian, then?"

PREVIEW

APR 13—APR 30

FAITHLESS

DIRECTED BY MARILYNNE KOPPELHOF

WRITTEN BY B. SAMPSON

CHRIS CRADDOCK, STEVE PIROT

ROXY THEATRE, \$17-\$24

"I was getting to that," points out Pirot with a patient laugh. "I am a Christian in that I look at the word Christian and see what that should mean is that you look at the life lived by Christ as a model."

"The life reportedly lived," offers Craddock.

"Yeah, reportedly." A shake of Pirot's head.

"Just saying."

"Yeah, all those horrible things he did. What are you talking about, 'reportedly lived by Christ'?"

"Reportedly lived as according to the gospels."

"Sure. Yeah, I never met the guy."

"Me neither," agrees Craddock with a shit-eating shrug.

"So the life 'reportedly' lived by Christ, which seems to be a pretty good model for a life to live."

"So you're a Christian the way, like, Maoists are Maoists—following the guy, not the dogma?" inquires Craddock.

"Well, no, I would say that Maoists follow the dogma of the book written by Mao—they're not running dictatorships," Pirot points out dryly. "If you're Maoist, you're following Mao, you're not living like him."

"I understand; you're into the human guy, not necessarily the rumour that he had divine connections."

"Well, I'm an atheist as well, which



comes to the other part of my definition of myself, in that I do not believe in a supernatural intelligence in any way whatsoever."

"I'm going to stop interrupting now," finishes Craddock, glancing down at his crossed hands.

BUT WHAT BROUGHT an atheist Christian and a self-professed "escapee" from fundamental Baptism through

their brotherly enmity to a play about, of all things, faith?

For Craddock, it isn't really important what, or even if, one believes—regardless of individual thoughts on the matter, it's hard to deny that faith plays a powerful role in a lot of lives, especially in relation to the subject matter of the play. And when it came to dealing with how a father would deal with the loss of his sons, it only

seemed natural that he should turn towards faith.

"However you feel about religion, you can't deny that it serves a very important human need, most specifically, I think, to death—the death of oneself, and the death of the loved ones that you mourn," explains Craddock. "Where do you go, do you see them again, what happens to them, and what happens to you?" ▾



Your bags are likely packed for this trip

CAROLYN NIKODYM / carolyn@vuweekly.com

It's difficult to review a show—and with its total lack of the fourth wall, it really is a show more than a play—like *Bigger Than Jesus* without coming at it affected by your own religious baggage.

But I suspect, however, that the audience's religious baggage was a fact that co-writers Rick Miller and Daniel Brooks had been counting on when they created the show.

Miller, who takes on the four major roles that people *Bigger Than Jesus*, immerses his audience into a secular view of Christianity right off the top, using an overhead projector to illustrate things like the fact that the letters that make up the word "sin" can all be found in "Christianity."

REVUE

TO APR 23

BIGGER THAN JESUS

DIRECTED BY DANIEL BROOKS

WRITTEN BY BROOKS AND RICK MILLER

STARRING RICK MILLER

RICE THEATRE, THE CITADEL, \$35-\$49

As a Jewish scholar, a hyper-sexual revivalist preacher, a philosophical airplane steward and the titular character himself, Miller shares some ideas about everything from Christ, the man, to portraying spirituality as something more visceral and self-actualizing.

ALTHOUGH THE SHOW is lighter than you might imagine, the balancing act between honest and earnest ques-

tioning and going for cheap laughs is no easy feat.

(And there are laughs aplenty, especially when Miller injects his monologues with pop culture references and begins using Star Wars action figures to re-enact the Last Supper.)

But Miller and his co-star—a live-feed video camera used to simple but profound effect—do manage to juggle the two seemingly conflicted sides, never once really pushing the envelope of acceptable religious critique.

And that's the strange thing. He never really shocks with his revelations: love one another or the Bible isn't a literal telling of its various tales

ENTERTAINMENT WEEKLY



Just as its subject of love, *50 Plays* has many peaks

DAVID BERRY / david@vancouverweekly.com

It can be quite easy to fuck up an episodic play. Never really lingering long enough to fully appreciate anything, if the show doesn't hit hard, it can be easy for every shot to get lost in the morass, drifting by the audience aimlessly.

When the material is as strong as the 50 Play Collective puts forward in *50 Plays About ... Love*, though, this rapid-fire delivery turns into a strength, jumping from peak to peak with a near-breathless energy.

It might help that love as a subject lends itself towards a series of small moments, but either way, nearly every scene—from desperately sucking down a cigarette to two parted lovers trying to figure out what went wrong—finds its own, often off-kilter, moment of honesty.

Dave Clarke, in particular, makes the most of two choice roles, first siurring his way through a broken, bottle-in-hand plea for forgiveness by a gruff man's man, then delivering a note-perfect blend of absurdist comedy and heart-tugging pathos as a man who

REVUE

TO APR 15

50 PLAYS ABOUT ... LOVE

DIRECTED BY MIEKO OUCHI

WRITTEN BY COLLIN DOYLE, JAMES HAMILTON,

MIKE THOMPSON, CATHERINE WALSH

STARRING RYLAND ALEXANDER, DAVE CLARKE,

CLARICE ECKFORD, PATRICK HOWARTH,

CATHERINE WALSH, BLAIR WENSLEY

can see the future on a blind date.

If there's one complaint, it's that the smaller, more honest moments tend to get overshadowed by the comedy. Clarice Eckford's turn as a quadriplegic who dreams of swimming, for example, is touching, although it feels a little out of place among things like a naked man making a hot dog. But they still have room to breathe, and more often than not, they're blended together rather nicely, like Clarke's aforementioned clairvoyant or Ryland Alexander in a lament/ode to the white collar drone.

It all comes together so well, in fact, it's quite easy to forget just how hard it can be to pull it off, and simply get lost in a brutally funny, siyly honest world. ▼

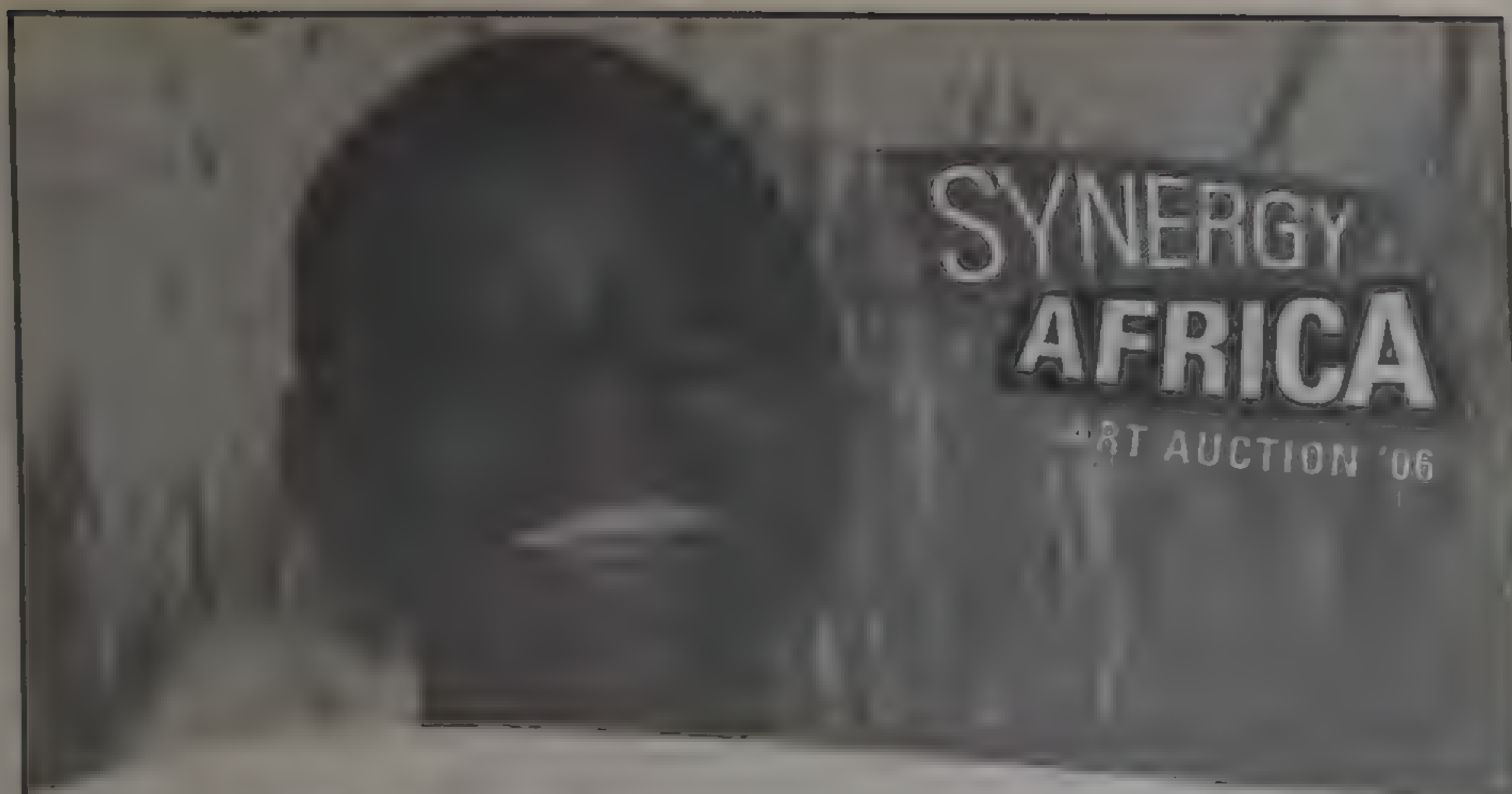
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aren't exactly earth shattering proclamations.

YET CLOAKED in the robes of the Catholic liturgy, *Bigger than Jesus* still portrays an understated but strong religiosity, preaching enough to make one not accustomed to the ritual of it slightly uncomfortable. How do you reconcile the atrocities of history perpetrated by humans in the name of religion with the unconditional love that many believe God gives us?

You're never really sure quite what to make of it—even Miller, as reverent as he is, seems a touch ambivalent—but the show sticks with you.

Yup, and just when you thought you had your personal idea of spirituality all figured out. ▼



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CBC Radio-Canada

VUE

Frenetic scheduling turns daytimer pages into paintings—not something you'd do with a PDA

DARREN ZENKO / darren@vueweekly.com

If you haven't been prepped by the explicitness of the exhibition's full title, it takes a split-second after walking into the room where Andrea Lefebvre's **April 7: A collection of paintings made from the daytimer of a very busy lady** hangs before your mind clicks to what it's seeing.

These vivid panels of swirling day-glo color and line, cribbed and coded dense with wordlike forms, kaleidoscoping into a postmodern infinity beyond time and space, artbabbling some artbabble ... they can't be daytimer pages, can they? Like, real ones? From a real person?

Some are, some aren't. A series of mounted blowups from Lefebvre's own planner hang alongside painted canvases that echo and amplify their forms and conventions.

It's the kind of thing you can look at for hours, with the hours spent admiring the energy and quality of Lefebvre's marks in both pen and paint coming right after the hours (discl-

REVUE

TO MAY 13

APRIL 7: A COLLECTION OF PAINTINGS MADE FROM THE DAYTIMER OF A VERY BUSY LADY

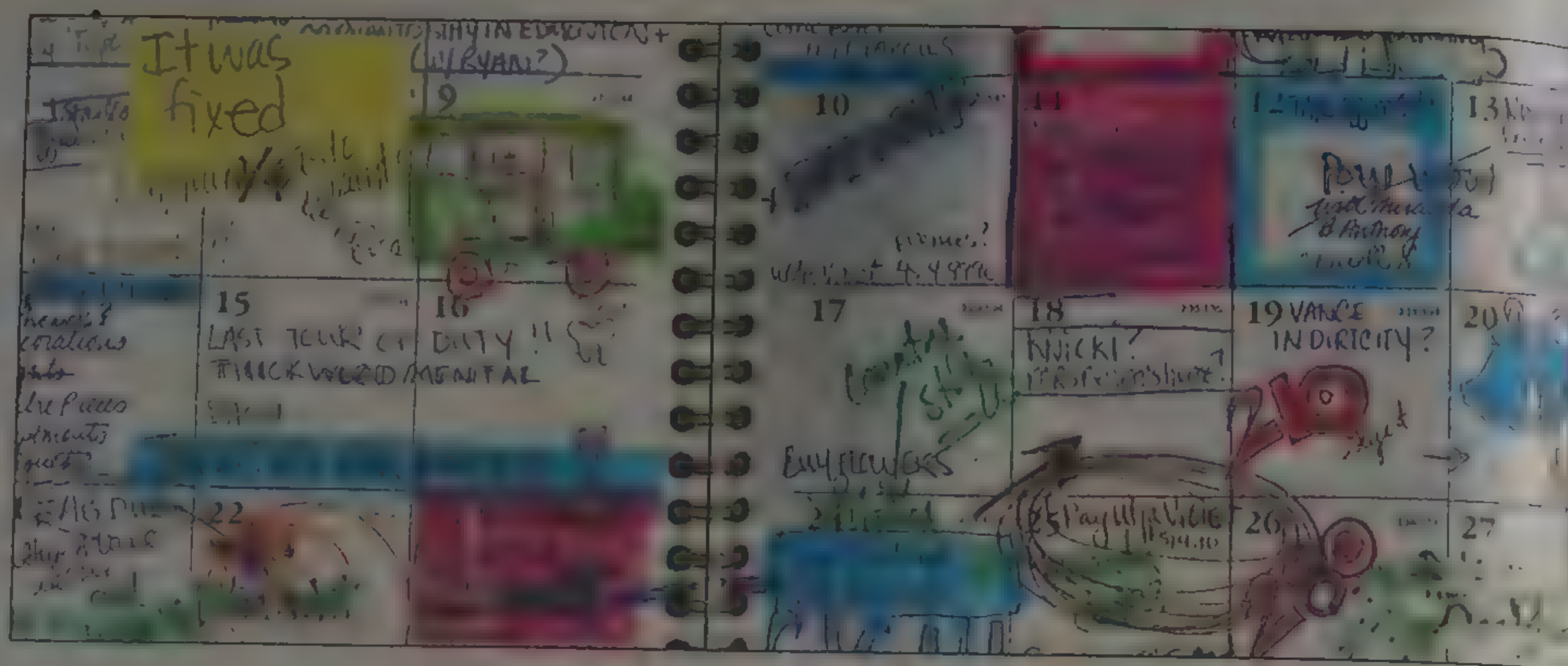
BY ANDREA E. LEFEBVRE
LATITUDE 53 (10248 - 106 ST)

sure: I didn't actually spend hours looking at these pictures) spent in pure voyeuristic bliss, spinning a narrative out of a burning chaos barely constrained by the feeble rules laid down by the manufactured pages themselves.

Disorder-taming at its best, the fundamental act of taking the swirling requirements of the titular "very busy" life and making it a machine for living ... and a cheeky bit of killing two birds with one stone.

"I realized I was getting married and everything had to click," says Lefebvre, "so I had to give 'er."

The project that became April 7



was thus both process and product, art imitating life ... and life becoming art. With every date, errand, highlight, arrow, doodle (there aren't many), address and exclamation point destined to become a meaningful mark, getting her day-to-day shit together became not just a hassling necessity

but an extended act of artmaking, the heart of which is now and always will be simple discipline.

"It's me teaching myself to be productive," Lefebvre says. "I worked really hard to comb some chaos out. I've learned to freak out in two weeks [before a deadline] the way I used to

freak out the day before."

And that's just the daytimer stuff. The canvases—"I started doing the big calendars just to get my ass into the studio and paint"—involve a whole other level of commentary, the first statement of which is a reclaiming of the right to use words and other explicitly coded marks (quadruple underlines, savage circles, girly bubble letters) within serious pieces without shame.

"I learned early not to do that," the artist recalls, "because it looks Precious? 'No ...' Over-earnest? 'No ...' Lazy? 'No ...'"

Eventually it's decided that, most of the time, wordy paintings are just plain lame, a lameness Lefebvre sidesteps by approaching the creation of her calendar pieces with her full painterly arsenal.

Far from a deadline-beating underdog, Lefebvre's calendars evolved through layer after layer in session after session; while the lexical content carries weight and enables the viewer to create a narrative, the real fascination of these pieces lies in their depth of color and tone, the surprising twists of composition that lurk around and within every name and date. Gold glitterpen in the service of High Art.

The next step, Lefebvre says, is taking the show on the road, where she'll be able to get reactions without the voyeuristic/narcissistic noise created by a roomful of friends, family, and acquaintances seeking familiar names, refracting their own lives through the artist's schedule.

In the coming year, she's only planning on doing four more works—one for each season—in this style before moving on.

Looking down at her power-sized black book, covered with the treble-meaning scrawl and swirl of an ongoing art endeavour, an ongoing life, she sighs: "These things have to get functional again ..."

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Aerialists are the well hung heroes of Fly by Night

BY DAWN KNETTLE / sherry@vuwweekly.com
You know, a good drag queen can really make a woman jealous. But, whenever I find myself wishing I could look as good as her, I remember she's a man, and realize that if he can look fantastic, men so can I.

But it's not just drag queens I envy, it's circus performers who get up on the trapeze or hang from ropes and fly around without a care in the world, as though vertigo didn't even exist.

Or gravity for that matter. And when the aerialists of Firefly Theatre get together for their spring show **Fly by Night** (for one night only Sat, Apr 14), it'll be anything but serious.

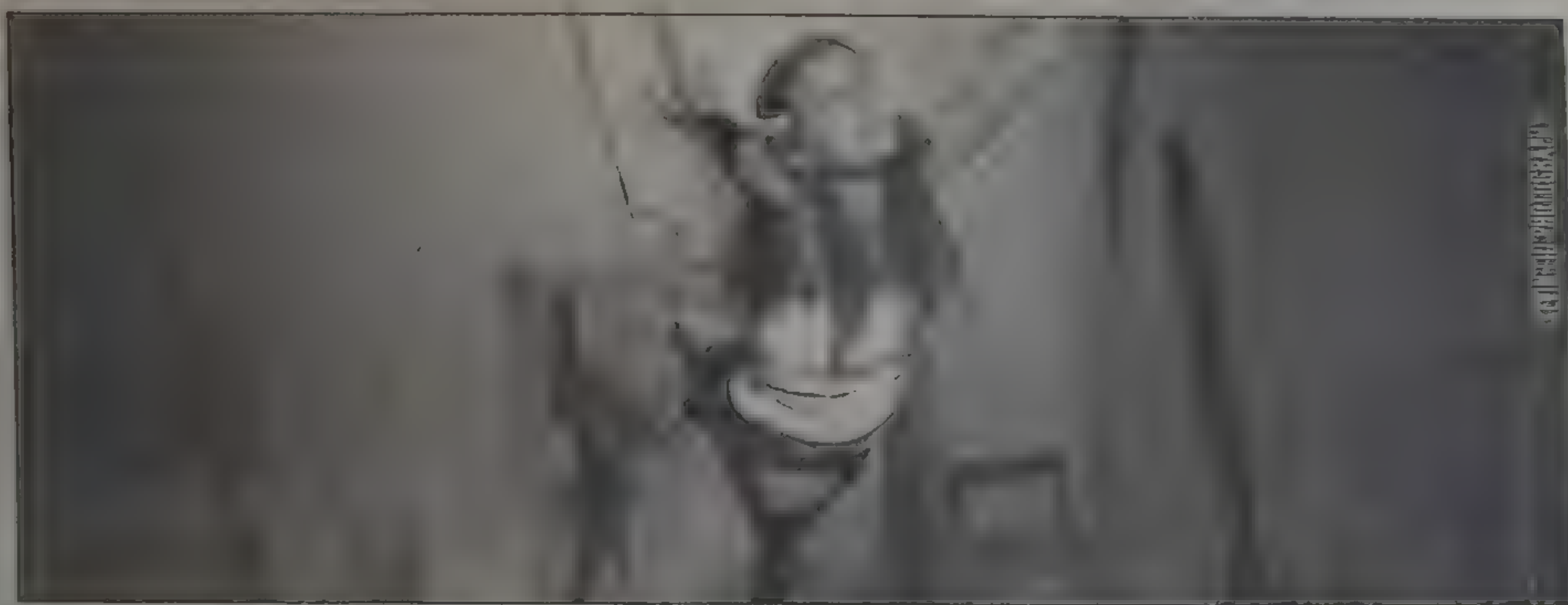
"The show's really just for fun," says Annie Dugan, co-founder of Firefly Theatre, the only aerial act in the city, which, Dugan proudly points out, is on a level (no pun intended) with the world famous Cirque Du Soleil.

PREVIEW SAT. APR 15 (8 PM) FLY BY NIGHT PRESENTED BY FIREFLY THEATRE. LA CITÉ FRANCOPHONE, \$20

"People should come out, and, for a mere \$20, see what they'd normally pay \$100 to see at Cirque Du Soleil!"

FLY BY NIGHT is actually more than fearless flying trapeze artists, though. The variety show will feature well over 15 performers, including The Slappy Feather Whistle Nose Flute Ensemble, which once had its conductor direct its music while she was hanging upside down. "I don't know what they're going to do next," says Dugan.

The circus-vaudeville event will have every kind of performer, from aerialists to actors, magicians to musicians. And what meeting of such talent would be complete without



"Gloria," the queen of Edmonton, Darrin Hagen?

"He has some fantastic show stopping numbers," says Dugan of the well-known local performer who's also a playwright and actor. "He's an

amazing artist!"

Dugan herself will perform a comedy tango with Firefly Theatre's co-founder John Ulyatt. Then, adding to all the fun will be a grand finale that will involve the whole cast—where

Dugan says that every performer will join in the aerial fun

Let's hope Gloria doesn't get a case of vertigo, though, because personally, I'm hoping to get some advice about improving my cleavage. ♥

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DANCE

TIMS CENTRE U of A, 3-146 Fine Arts Building • **UP CLOSE** Alberta Ballet presents four stunning, evocative, modern works in an intimate setting • Apr 28 (8pm) • \$30 through Ticketmaster (451-8000)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open: Tue-Sat 10am-5pm • **EAST LAND WEST LAND:** Artworks by Lorenzo Dupuis and Donald Pentz • Until Apr. 13 • **SPRING GALLERY WALK** • Sat, Apr. 22 (10am-5pm), Sun, Apr. 23 (12-4pm)

ALBERTA CRAFT COUNCIL GALLERY 1000-1000 (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Discovery Gallery: SPARKS:** Metal artworks by the members Metalphoric Association of Metal Artists (MAMA) • Until Apr. 15 • **GOING GREEN:** Exploring Environmentally Conscious Aspect of Fine Craft • Apr 22-June 3 • Opening reception Sat, Apr. 22 (Earth Day) (2-4pm)

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • Open Tue, Wed, Fri 10am-6pm; Thu 10am-8pm; Sat 10am-5pm • **WORLD'S APART:** The first collaboration of artworks by painter Roger Belley and sculptor Joanna Drummond • Until Apr. 30

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Fri 10:30am-5pm; Thu evenings until 8pm; Sat-Sun 11am-5pm • **SUNRISE ON THE SAUGENAY:** watercolours and oil paintings by Lucius O'Brien, and documentation relating to the genesis and meaning of O'Brien's painting *Sunrise in the Saugenay of 1880*; until May 28 • **PAINTING A NEW COUNTRY: THE LANDSCAPE OF POST-DOMINION CANADA:** Featuring a selection of works by William Atkinson, Cornelius Krieghof, Frederick Verner and others; until May 28 • **MIRROR MIRROR:** Artworks that explore the historical fascination with the human face and the various ways it has been represented and challenges us to consider what we see when we study ourselves in the mirror and what 'face' we reveal to the world; until May 28 • **NEW ACQUISITIONS:** Artworks by contemporary artists from Edmonton, Alberta and across Canada as well as works donated by local collectors; until May 28 • **CROWDS/CONVERSATIONS/CONFESSIONS:** Artworks by Max Dean, Kristan Horton, Atom Egoyan, Laiwan, George Bures Miller, Don Ritter, and David Rosetzky; until June 11 • **UNCERTAINTY MARKERS AND COMMOTION MACHINES:** Installation by Jean-Pierre Gauthier; until June 11 • **Kitchen Gallery: SPARE:** Printworks by Steven Dixon; until June 11 • **Children's Gallery: ALPHABET SOUP:** incorporating illustrations by Loma Bennet • **Inside Art Lecture Series:** AGA Theatre, Karen Wilken lecture *Anthony Caro: Making Sculpture Real* explores the evolution of themes in Anthony Caro's works; Thu, Apr. 13 (7pm) • **TALKING WITH ARTISTS:** Artist Steven Dixon talks about his

exhibition *Spare*; Sat, Apr. 22 (2-3pm)

ART MODE GALLERY 12220 Jasper Ave (453-1555) • New artworks by Quebec landscape painters Serge Gosselin and Robert Roy, representational painter Francois Faucher and landscape artist, Chris Bowman and Raymond Caouette • Through April

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open: Thu 5-8pm, Sat 2-8pm • **CREEPY:** Artworks by 13 visual artists who explore the diversity of "creepiness" through various mediums • Until Apr. 27

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519 1-888-352-3519) • Open: Mon-Fri: 9:30am-5:30pm; Sat: noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CHRISTL BEHSTEDT'S RED GALLERY 1000-1000 Ave (433-8210) • Open Mon-Fri 11am-5pm • **MY FAMILY, MY SELF:** Contemporary portraits • Until Apr. 30

COLLECTIVE CONTEMPORARY ART AND DESIGN 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30pm, Sat 10am-6pm, Sun 12-4pm • **VALENTINE'S DAY SHOW:** New artworks by Valery Goulet, Genevieve Dionne, Ben Skinner, Curtis Allan, Andy Warhol, Glenda Dennis, Adriane Koleric, Karen Pentland, Vicki Sather, Grant Wilem, and Rob Buttery

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Tue-Fri 9:30am-5:30pm • **TWO PATHS:** New artworks by Saskatchewan artist Will Perreault • Until Apr. 15

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2006:** New artworks by various artists. • **SPRING GALLERY WALK:** Sat, Apr. 22 (10am-5pm), Sun, Apr. 23 (noon-4pm)

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open Mon-Thu 8:30am-8pm, Fri 8:30am-4:30pm, Sat 9am-noon • **THE INTRIGUE OF THE BADLANDS:** Artworks by E. Elaine Andersen • Until Apr. 19

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Artworks by James Davies • Until Apr. 29 • Reception: Sat, Apr. 22 (1-4pm)

GALLERY AT MILNER Stanley A. Milner Library, 7 Sir Winston Churchill Sq • **DA CAPO. SCENES FROM A RAW PALETTE:** Paintings by Laurie MacFayden • Until May 1

GALLERY WALK AREA Between Jasper Ave. at 122 St. and 108 Ave. at 124 St. • **2006 SPRING GALLERY WALK:** Many works in several mediums at 8 galleries along the walk • Sat, Apr. 22 (10am-5pm), Sun, Apr. 23 (Noon-4pm)

GRANT MACEWAN COLLEGE Centre for the Arts, Studios 106, 109, 113, 10045-156 St (497-4321) • Fine art grad exhibit • Apr. 22-27 (12-6pm), closed Apr. 23 • Opening reception: Apr. 22 (7-9pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Space:** *SPACED OUT.* Large-scale all white installation inflated white paper-fabric sculptures by Marcia Huyer • **Front Room:** *SHIPPING / RECEIVING:* Scott Rogers recreates Chicago's Sears Tower in sculpture and large-scale drawing • Apr. 20-May 20 • Opening reception: Apr. 20 (7-10pm)

JASPER YELLOWHEAD MUSEUM AND ARCHIVES 400 Pyramid Lake Rd, Jasper (780-852-3013) • **Main**

Gallery: THE BODY SPEAKS: Mixed-media artworks by Claude Boocock and Jenny Clark; until Apr. 23 • **2nd Gallery: ILLUMINATION AND THE HUMAN FORM:** Artworks by Janine Bednarski; until Apr. 23

JIFF ALLEN GALLERY 1000-1000 University Ave (433-5282) • Decoupage and papier tole by Millard Foster; until May 4 • Open: Sat, Apr. 15 (10am-4pm)

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm • Artworks by Myrna Wilkinson, Elizabeth Hibbs, Glenda Beaver, Raymond Chow, Wendy Risdale, and others • Through April

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Norval Morrisseau, Audrey Pfannmuller, Ted Hesketh, pottery by Linda Nelson • Through April

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **SNAP SHOTS ...:** Photo-based artworks by ten artists, curated by Todd Jones; until May 13 • **ProjEx Room: A COLLECTION OF PAINTINGS MADE FROM THE DAYTIMER OF A VERY BUSY LADY:** Paintings by Andrea E. Lefebvre, until May 13

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat Sun 1-8pm • **A THOUSAND WORDS:** Photographs by medical photographers Pat Marston and Stephen Wreakes in celebration on the U of A Hospital's 100th anniversary • Until June 11

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THREE MUSES:** Pat Strakowski, Liv Pedersen, Ilse Anysas-Salkauskas • Until Apr. 20

METRO CINEMA Citadel Theatre 8928-101A Ave. • **BEAUTY AND TRANSFORMATION:** photographic exhibition by Brian Harris • \$15 Adv, available at Mountain Equipment Co-Op • Sat, Apr. 15 (7:30pm)

MUSEUM OF THE FUTURE 1000-1000 (1528) • Open Mon-Sat 10am-5pm, Sun 1-4pm • **NORTHERN FOCUS:** Robert J. Flaherty's photographs of Canada's Arctic Peoples, 1910-1914 • Until Apr. 29

MUTTART CONSERVATORY 9626-96A St • **BECHA KPACHA-VESNA KRASNA:** A Celebration of Ukrainian Art • Until June 4

NINA HAGGERTY CENTRE FOR THE ARTS Stonerly Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **KIDZART** • Until Apr. 24

OTTWELL CENTRE (RED BARN) 590 Broadmoor Blvd, Sherwood Park • Student Art Competition Show and Sale Produced by Senior Secondary Students in Strathcona County • Fri, Apr. 22 (7-10pm) and Sat Apr. 22 (10am-5pm) • Awards will be presented Fri, Apr. 21 (7pm)

PLANET ZE DESIGN 10055-80 Ave (428-3499) • Open: Wed-Fri 1-5pm; Sat 3:30-7pm

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm) Thu (10am-8pm) • **HIDDEN TALENTS VI:** Student exhibition curated by Diane Gwilliam, Apr. 13-28, opening reception: Thu, Apr. 13 (7-9pm)

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE:** Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave, www.royalalbertamuseum.ca • **PYSANKY! THE ART AND PASSION OF CHESTER KUC:** Until May 7

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **SHOW EXTENDED! AS ABOVE SO BELOW:** Robert Sinclair's emotionally charged

masterfully executed watercolour landscapes • Til Apr. 18 • **THE DESERT, THE MOUNTAIN AND THE CLOUD:** Black and white silver print photographs by Tom Willock • Apr. 22-May 16 • Opening reception Sat, Apr. 22 (1-4pm) artist in attendance • **GALLERY WALK:** Sat, Apr. 22 (10am-5pm) Sun, Apr. 23 (12-4pm)

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **10 STEPS:** Featuring drawing/printmaking artworks by Romanian print artist Florin Hategan • Apr. 13-May 25 • Reception: Thu, May 4 (7-9pm)

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Wed, Fri 10am-6pm; Thu 10am-8pm; Sat 10am-5pm • **EXPRESSIVE ABSTRACTIONS:** Through April

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm • **INTERIOR:** Artworks by Ann Haessel, Tammy Salzl and Kevin Law • Until Apr. 14 • **JOYFUL THREADS:** Fibre artworks by Dawna Day Harrish, Margo Fiddes, Mary Anne Kilgannon, Sharon Willas Rubuliak, and Cath Tomm • Apr. 20-May 19 • Opening reception: Thu Apr. 20 (7-9:30pm)

VANDERLEEE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • New oil paintings by Herald Nix • Opening reception Fri, Apr. 7 (6-8pm)

WALKER GALLERY PLAYHOUSE THEATRE COMPANY 10322-83 Ave (432-7357) •

WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-5pm • **SURVEYS AND BRIGHT CALAMITIES:** Oil and charcoal paintings by Shane Krepakevich • Until Apr. 28 • closed Good Friday and Easter Monday • **WORKER'S ART EXHIBIT:** Featuring visual art by working people who are not full time artists. Art works by Mary Joyce and others, curated by Tom Gale • Opening reception Thu, Apr. 27 (5:30pm)

LITERARY

CITADEL 8928-101A Ave (423-3487) • David Suzuki gives a talk and slide show based on the second half of his autobiography, *David Suzuki: The Autobiography* • May 9 (7pm)

BLUE CHAIR CAFÉ 9624-76 Ave • Story Slam Writers read or perform their own story • 3rd Wed ea month (8pm/7pm sign-up) • \$5 donation/pass the hat

KASBAR LOUNGE Yianni's Taverna basement, 10444-82 Ave • Rock the Kasbar: open-stage spoken word featuring various readers with the Having Poets Band • Every Wed (8pm) • Until Apr. 26

NAKED CYBER CAFÉ 10354 Jasper Ave • Music poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Mike Merryfield; Apr. 13-15 • Chris Warren; Apr. 20-22

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5399) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Winner of the Corner Gas comedy genius contest, John Beuhler with Mike Simmonds and guests, Apr. 13-15 • Easter Sunday Comedy Smorgasbord: Featuring comics who are not that religious, Sun, Apr. 16 • Hit or Miss Mondays, Mon, Apr. 17 • Get Hypnotized, with hypnotist Sheldon Fingler, Tue, Apr. 18 • Improv Extravaganza with Skit for Brains with the Fresh Faces of Stand-Up, Wed, Apr. 19 • Jake Jarmel from Seinfeld, Marty Rackham with special guests; Apr. 20-23

CROWN AND ANCHOR PUB 15277 Castledowns Rd (472-7696) • Yuk Yuks comedy night with Andrew

Grose • Apr. 16 (7pm)

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Wed: Disgruntled employee night, and amateur night with a professional headliner; \$5 • Dark Side of comedy tour; Apr. 13-16

THEATRE

50 PLAYS ABOUT LOVE Varscona Theatre, 10329-83 Ave (448-0695) • Until Apr. 15 (8pm) • Tickets \$15 available at TIX on the Square

BIGGER THAN JESUS Citadel Rice Theatre, 8928-101A Ave (425-1820) • A funny and poignant multimedia Mass that questions the mysteries of life and the historical and modern viewpoints on Christianity starring Rick Miller and directed by Daniel Brooks • Until Apr. 23

CHIMPROV Varscona Theatre, 10329-83 Ave (448-3399) • Comedy improv every Sat 11pm (except as Saturday of the month)

COMEDY NIGHT IN CANADA Citadel Theatre, 8882-170 St (484-2424) • A variety '60s and '70s style show with fast paced comedy sketches and music • Until June 4

DEAR FIZZY TransAlta Arts Bams (448-9000) • Produced by Theatre de L'Œil, script by Simon braudrealt • Puppetry and storytelling combine to tell the delightful story of Farnes, talking mice, and the other zany creatures that inhabit Fizzy's house • Apr. 21-30: Friday and Saturday 7pm, Matinees Saturday and Sunday 2pm

DIE-NASTY Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen, intrigue, passion and shennanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) until May 29 • \$10 (door)

FAITHLESS Theatre Network, 10738-124 St (453-2440) • Comedy, written and performed by Chris and Steve Pilot, directed by Marianne C. • A world-famous novelist, desperately seeking inspiration, travels back through his life, encountering one from past lovers to Jesus and the Devil • Apr. 13-30; opening: Apr. 13; Two-For One-Tues: Apr. 18

FLY BY NIGHT (A CIRCUS VAUDEVILLE) La Cite Francophone, 8627-91 St. • Sat, Apr. 15 (8pm) • Tickets \$20

FOOTLOOSE Mayfield Inn, 1661-112 Ave • A high energy, rockin' musical • Apr. 14-15

PRIVATE LIVES Third Space • Sex hormones (425-1820) • By Joanna McClelland • A comedy by Noel Coward, presented by Light Theatre • Apr. 21-30, Tue-Sun (8pm) on Mon • \$20 (opening night)/\$18 (adult)/\$12 (senior) at TIX on the Square; Two-For One-Tuesday at TIX on the Square, Pay-What-You-Wish

THEATRESPORTS Varscona Theatre, 10329-83 Ave (448-0695) • Rapid Fire Theatre weekly insane improv show every Friday at 11pm • \$10

THRESHOLD: A PREVIEW TO INDIE 5 TransAlta Arts Bams PCL Studio, 10330-84 Ave (420-1111) • Come and get the early scoop on this exciting new package featuring preview samples from each of the 5 presenting companies! • Fri, Apr. 28 (8pm)

TRYING Citadel Shocher Theatre, 8928-101A Ave (425-1820) • By Joanna McClelland • A true story. It's 1967. Judge Francis Bidwell, General of the US during the Roosevelt administration and America's Chief Justice for the Nuremberg Trials—is old, irascible and dying. Today he has to break in yet another new secretary. A tribute to the unlikely friendship between a brilliant legal giant and a plain-spoken young woman from Saskatchewan • Until Apr. 16

Real heist of Inside Man is Marcia Jean Kurtz's acting

FLICKS **THE MOVIEGOER**
PAUL MATWYTERUK
moviegoer@vueweekly.com

Spike Lee's *Inside Man* contains more incidental pleasures than almost any cops-and-robbers picture of the last few years, and one of the most delightful is the presence of an actress named Marcia Jean Kurtz, playing one of the bank tellers who gets taken hostage by Clive Owen's gang of masked thieves.

Kurtz's character is named Miriam, which is the same name as the bank employee she played 30 years ago in *Dog Day Afternoon*, Sidney Lumet's great film about a much sloppier bank heist with a much sadder outcome.

Kurtz must have made an impression on Lumet, because he would use her repeatedly in his later films—she pops up in *Night Falls on Manhattan*, *Running on Empty* and the upcoming *Find Me Guilty*. (Her other credits include everything from *In Her Shoes* to *Requiem for a Dream*.) Rewatching *Dog Day Afternoon*, it's easy to see why Lumet fell in love with her.

She may not get any scenes to herself in the film, but whenever the camera happens to be on her, she's always doing something funny and unusual and hilarious. She's like a screwball version of Thelma Ritter.

When the bank employees first hear the police sirens converging on the scene, it's Kurtz who does a happy little wriggle of joy. When Al Pacino, playing the overwhelmed "mastermind" behind the heist, is shown talking on the phone to a TV reporter, it's Kurtz who stands behind him in the corner of the frame, bashfully waving to the cameras outside.

Later on in the film, the most obvious sign that Stockholm syndrome (a psychological response in which hostages seem to exhibit loyalty to the hostage takers) has set in is the scene that opens with Kurtz demonstrating to Pacino how to twirl his rifle like a majorette.

THE BRONX-BORN KURTZ does not have a glamorous leading-lady face (or a leading-lady accent, for that matter). She's the kind of actress that directors cast as cashiers or subway passengers or middle-aged neighbours in housecoats—not the kind of roles audiences remember after the movie is over.

And so it seems especially generous of Spike Lee that he doesn't just insert Kurtz

CONTINUES ON PAGE 38

Vengeance makes for good cinema, but what does that say about us?

JOSEF BRAUN / josef@vueweekly.com

One of the cruder—if obligatory—jokes that circulated in the wake of 9/11 concerned the inevitable Hollywood version of that spectacular catastrophe: how long would it take for the 9/11 blockbuster to be deemed acceptable?

(By Oliver Stone's ethical calendar, the answer is five years: *World Trade Center* opens this summer.)

Yet the most provocative films of the past year or so reveal that 9/11's psychic ripples currently rumble through movies in ways far more reflexive, complex and daring than cynics would have us think.

Rather than launch a direct strike on the actual event of 9/11 and/or its subsequent retaliation projects by Western powers at home and abroad, the best recent films have chosen to probe the undercurrents of global crime and punishment's grim tides and, in doing so, have brought new vision to one of the most enduring themes in the history of drama: revenge.

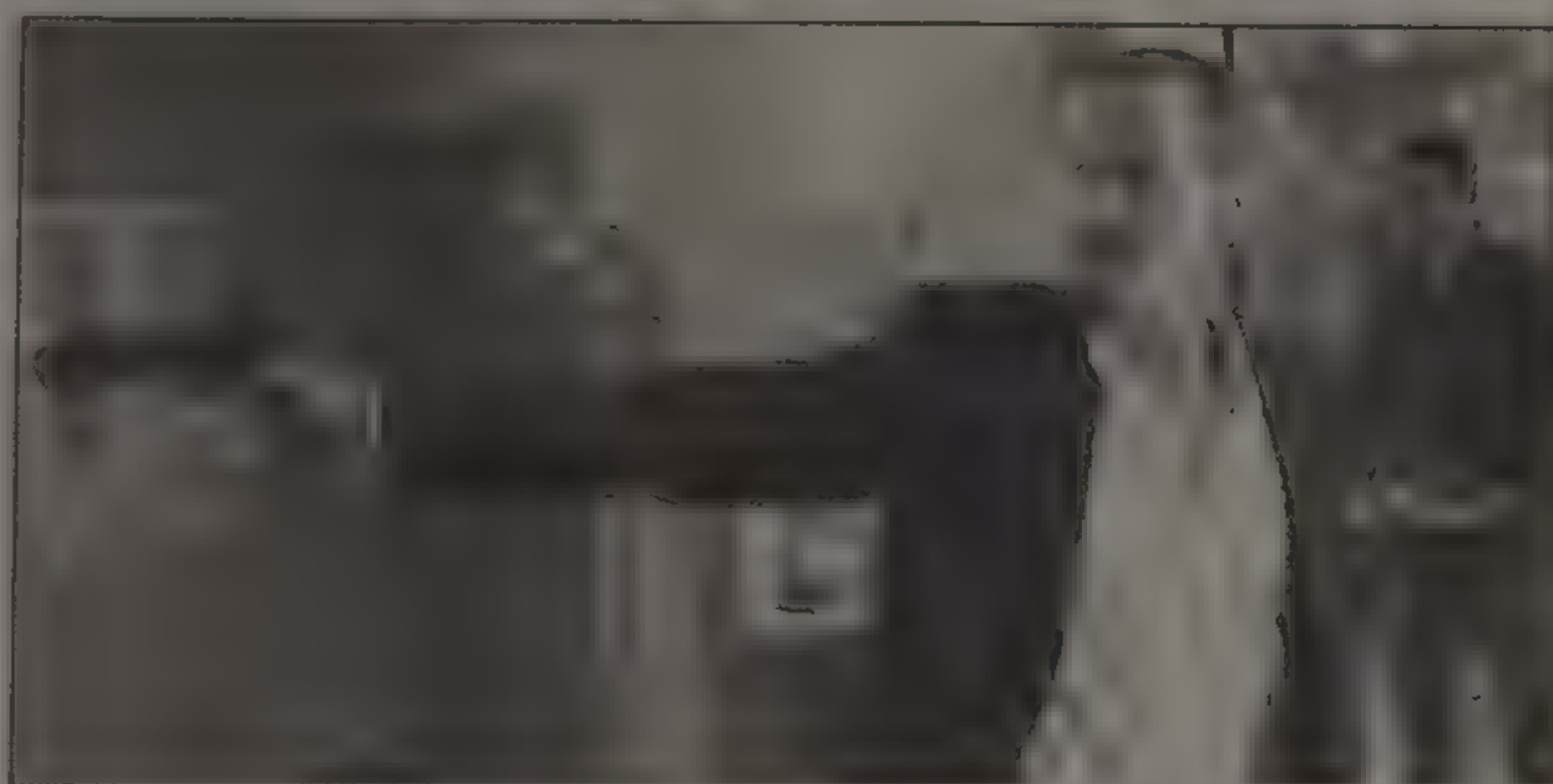
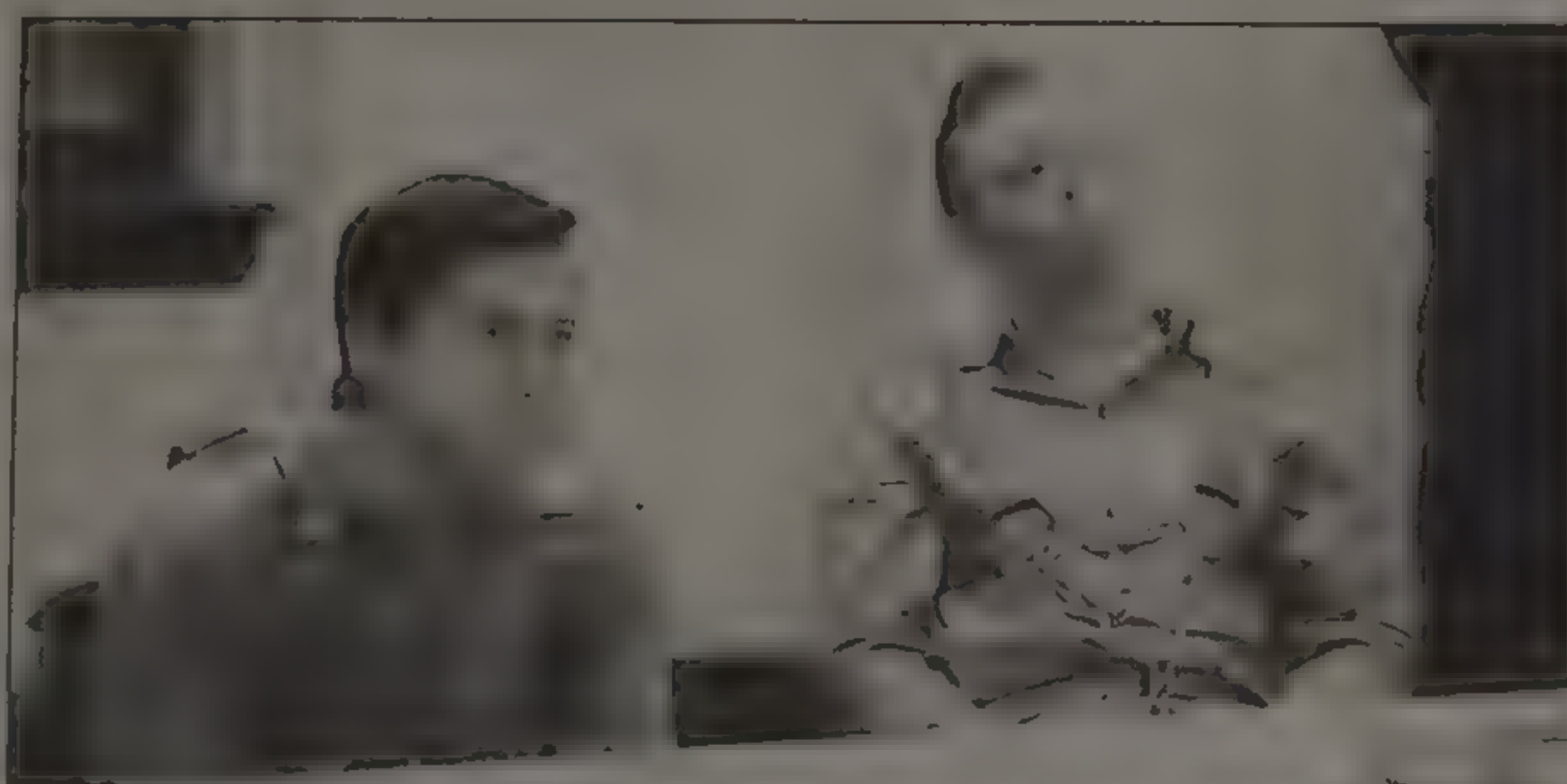
IF KILL BILL offered us one last, decidedly post-modern thrill ride through the sheer violent catharsis of vengeance, the new revenge movies are anything but mere fun and games.

War of the Worlds notwithstanding, 2005 saw an unprecedented level of maturity from America's most prestigious mainstream filmmaker. With *Munich*, simultaneously his most restrained and audacious work, Steven Spielberg entered into an uneasy dialogue with the present by looking to the past, to Israel's government-sponsored assassination of the suspected plotters behind the kidnapping and killing of Israeli athletes at the 1972 Olympics.

While functioning as an unsettling thriller, *Munich* served as a brooding commentary on the Bush administration's cowboy rhetoric. More importantly, it addressed the general insanity that soaks entire nations embroiled in self-proliferating tit-for-tat crusades.

The startling elegance of *Munich* as a politically charged film arises from the fact that it didn't necessarily have to be prompted by 9/11 or Iraq—it could just as easily been a brilliant accident of timing. What it tells us about revenge is universal and timeless, yet it speaks to the moment with shocking assurance.

The same could be said for David



Cronenberg's *A History of Violence*, which, in incisively representational visual language, echoes the Wild West anarchism linking movie lore with American politics. The reflex toward violent revenge is not only seen as something locked in our DNA, but nurtured with special care in the cosiest of traditionalist small town settings.

MICHAEL HANEKE'S *Caché*, opening in Edmonton in May, shares several traits with *A History of Violence*—the integrity of a marriage shattered by a past clouded in shame and denial; the darkening of minor transgressions upon the realization that inter-familiar knowledge is founded on lies—but goes even further to implicate the history behind the violence,

until things like culprits and motives become nearly irrelevant.

The film rattles us with an almost palpable sense of insurmountable guilt, exacerbated by the still unresolved morass of France's colonial misadventures.

(And just in case anyone forgot about this slice of history, the racially fuelled violence that filled French streets that coincided with *Caché's* European release served as an unambiguous reminder.)

In perhaps the most surprising case of history speaking to the present, and the most intriguingly coded comment on revenge, *Capote*—echoing Krzysztof Kieslowski's *A Short Film About Killing* (1988)—presents a clear trajectory in which one act of senseless violence (performed out-

side the law) leads to another (performed under the will of the law).

Philip Seymour Hoffman's *Capote* stands as a sort of unwittingly intimate witness to these deaths, carefully tracing their processes with the sharpened eye of his ruthless ambition, and, in the film's particular portrait, is forever haunted by the knowledge he gains from his seemingly interminable lesson in blood justice.

THIS IS OUR NEW GENRE: the revisionist revenge film. A genre born of the tormented moral responsibilities of the global culture and its lack on consensus regarding what ideals and practices constitute a genuine civilization.

Yet while the present moment reveals an uncanny united focus on the theme, film history is, of course full of precedents, and a recent DVD release reintroduces us to one of the most significant, one set several centuries before strident nationalism and the broad institutionalization of church as we know it even existed.

The Criterion Collection's new DVD of Ingmar Bergman's Oscar-winning 1960 film *The Virgin Spring* offers an opportunity to see revenge played out as a chamber piece—a story of blood atonement and patriarchal rage told with stark visuals and set during a period of transition between Paganism and Christianity in Sweden.

In its ritualistic manner, it remains one of the most truly viscerally violent of films, its chilling twin scenes of rape and/or murder—both featuring children as victims—made to feel more relentless and brutal through Bergman's use of silence.

The film ends with a plea for forgiveness, an apparent miracle, and a promise to honour the mysterious grace of God with grand churches built in His honour and more vigilant abidance of His Laws.

Atonement and righteousness have rarely felt so eerie nor like such an omen of the countless ideologically founded battles to come. Based on a thousand-year-old poem and boiled down to the starkest of narratives, *The Virgin Spring* remains a primer on revenge, revealing how it threatens to become a self-perpetuating trap, even when driven by the sincerest anguish; how, no matter how honestly came by, the impulse corrupts whatever spirit of dignity is being mourned.

It is, above all, a call to move on. ▀

Like jilted lovers, top Canadian films don't get many theatre dates

JOSEF BRAUN / josef@vuwweekly.com
A quick glance at the wild disparity between the levels of success that Jean-Marc Vallée's *C.R.A.Z.Y.* has enjoyed in French and English Canada is all you need to realize that something a little crazy is happening in regards to our country's acknowledging, much less supporting, its own artistic product.



C.R.A.Z.Y. earned \$6 million in Quebec, won numerous awards, positive notices on the festival circuit and swept the Genies, yet, as was the case in many other Canadian cities, the film somehow managed to not even get a proper theatrical opening in Edmonton. However, it's now available on DVD.

How did the most successful Canadian film of 2005 fail to screen in most of Canada? Is it because it deals with gay themes? That hardly seems plausible in the year of *Brokeback Mountain*.

I suppose the most obvious—if totally demoralizing—answer might be that English Canada just isn't very interested in stories of cultures (or at least languages) even slightly different from its own. Yet that doesn't explain why films from every other region of the world in countless languages regularly show up on local screens. Does everybody just hate Quebec? Does Canada simply hate itself?

THE FINAL lingering question, of course, is whether or not *C.R.A.Z.Y.* is simply any good. My answer would be that's it's certainly good enough, damn it.

In fact, it's considerably better than the majority of what was squeezed out of the major Hollywood studios last year—and that's what's so frustrating. There may be nothing new in



DRAMA

DVD NOW AVAILABLE
C.R.A.Z.Y.
DIRECTED BY JEAN-MARC VALLÉE
WRITTEN BY FRANÇOIS BOULAY, VALLÉE
STARRING MARC-ANDRÉ GRONDIN, MICHEL CÔTÉ,
DANIELLE PROULX

all this, but that's still no reason not to feel cheated.

Anyway, alas, good enough it may genuinely be, but no, *C.R.A.Z.Y.* isn't great by any standard I can support. A coming of age story focused on the tension between a large family trying to hold themselves together and a young man trying to come to terms with his homosexuality in the age of glam, the film boasts some well crafted scenes of old-fashioned emotional catharsis.

But it gets seriously bogged down in excessive, crowd-pleasing kitsch, flights of elaborate meandering fantasy and cutesy psychic/magic stuff that a more rigorous dramatist would have largely exterminated well before

the final draft.

What works in *C.R.A.Z.Y.* mostly comes down to the affection co-writer/director Jean-Marc Vallée exhibits for his characters, the enjoyable sit-com quality of the episodic scenes and, most especially, Michel Côté's wonderful, funny performance as the wannabe hipster patriarch who'll forgive his eldest son any number of drug/anger/violence-related transgressions but can't accept that his second youngest is a "fi-fi."

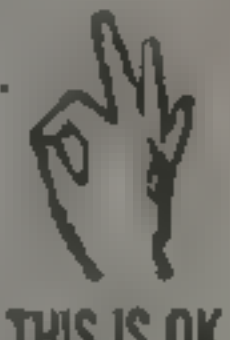
There isn't exactly loads of logic to the family dynamic (the kids, each one fulfilling a broad archetype, just aren't believably related to one and other), but Côté compensates by staying in full command of the tale's emotional arc.

In terms of its approach to gay culture and intolerance, *C.R.A.Z.Y.* plays it extremely safe, which means don't expect the slightest provocation or social commentary, but rest assured, you can still watch it with your uncle. ▽

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426 - 1996

For those about to rock, *Metal* salutes you

EDEN MUNRO / eden@vuwweekly.com
Heavy metal is a popular but much maligned form of music, having taken fire over the years from parents, politicians, the press, and even other music fans. The genre's musicians and fans are frequently stereotyped as little more than brain dead gorillas.



Director Sam Dunn doesn't buy into that interpretation, though, proudly admitting to being a lifelong, self-proclaimed headbanger, while also having completed a Master's degree in anthropology.

In *Metal: A Headbanger's Journey*, Dunn combines his two interests in a lovingly constructed defence of

RAWK!

WWW.PLEXVIBE.COM
METAL: A HEADBANGER'S JOURNEY
WRITTEN & DIRECTED BY SAM DUNN,
SCOT MCFADYEN, JESSICA JOY WISE
STARRING TONY IOMMI, BRUCE DICKINSON,
ROB ZOMBIE, SLIPKNOT

heavy metal, taking viewers along on a trip through the history of the music in an effort to demystify the genre.

Dunn's scholarly background is on display throughout the film, which is laid out logically, setting up an argument in the beginning and methodically following it through to the conclusion.

At times, it seems as though Dunn and co-directors Scot McFadyen and

Jessica Joy Wise have simply transposed a well written essay from paper to film, right down to the title cards which signify transitions between subjects, making *Metal* less of a visceral musical experience for fans and more of a cerebral dissection for those new to the genre.

THE NARRATOR'S enthusiasm is apparent when he sits down to interview Iron Maiden's Bruce Dickinson, but for the most part Dunn remains in the background, allowing metal's royalty and various cultural experts to tell the story. The film's participants tend to be both eloquent and charming, with both Alice Cooper and Twisted Sister's

CONTINUED ON PAGE 33

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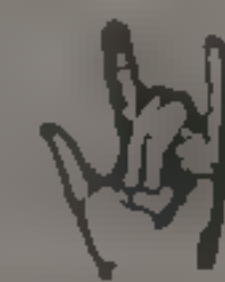
Easy Rider



It doesn't take Divine intervention to walk on water, just a skinny boat and a paddle

CASSANDRA KYLE / cassandra@vueweekly.com

For this city girl, the idea of watching a series of short films about kayakers and canoers didn't seem like the most interesting thing to do—that is until I saw them paddling headlong over gigantic waterfalls.



THIS ROCKS

Every year Canadian canoeing enthusiasts and filmmakers unite to create short documentaries on all aspects of canoeing, from its history to paddling mishaps. And some of these films are selected to be a part of the **Waterwalker Film Festival**, a travelling show created in honour of the late, well known conservationist Bill Mason and put on by the Canadian Recreational Canoeing Association and Mountain Equipment Co-op.

The films entered into the competition are full of personal looks into the lives of extreme kayakers and regular old canoers

Wet-House and *b.EAST* (winners in the adventure and action categories, respectively) give the audience an honest look at the motivation behind kayakers and their dedication to the sport. Although the athletes' reasons for strapping on wetsuits and heading into class five white water rapids are valid, their actions are nothing less than crazy.

It is difficult to imagine one of these paddlers living in the city. Where would they practice? The North Saskatchewan, in all its muddy glory, moves at a snail's pace for these seasoned kayakers.

Dodging stalled cars on the Whitemud may provide some practical experience when the paddlers are dodging sharp rocks in the river, but the AMA will not be around to give the kayakers a hand when their boats start sinking.

The highlights of the Festival are definitely

CANOE

THU, APR 13 (7 PM)

WATERWALKER FILM FESTIVAL

VARIOUS DIRECTORS
METRO CINEMA, \$12

the action movies, but Edmonton boaters might feel more at home with Christine Persaud's *River Art: The Legacy of Light and Land*.

The 45-minute documentary follows four women on a 50-day journey to Nunavut up the Dubwant River (their starting point is in northern Sask). Many Edmontonians would be able to connect with the cold weather and gigantic bugs found throughout the film. Paddling for Compassion participants could find a lot of inspiration in this film, plus it makes their journey look a lot easier.

Even the city's folk singers can find amusement in the film selections. Although it will not be playing at the Folk Fest, *Laughing at Yourself* by Kevin Callan puts his boating mishaps to an amusing tune written and performed by David Hadfield.

Remember the old lumberjack song where they were rolling logs down the river? The film (winner in the short category) is like that, except with a single canoer in an old red boat.

Even if there is no venue for extreme canoeing in Edmonton, there are some dangerous rapids only a few hours drive West. It's almost a guarantee that if you want to try some kayak tricks (or just watch a professional do them), the rivers flowing through the Rockies are the best place to do it in Alberta, and Waterwalker is sure to provide you with enough inspiration to attempt that waterfall.

Don't forget your helmet! ▼

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THE REVELATIONS, SHOCK BY SHOCK.

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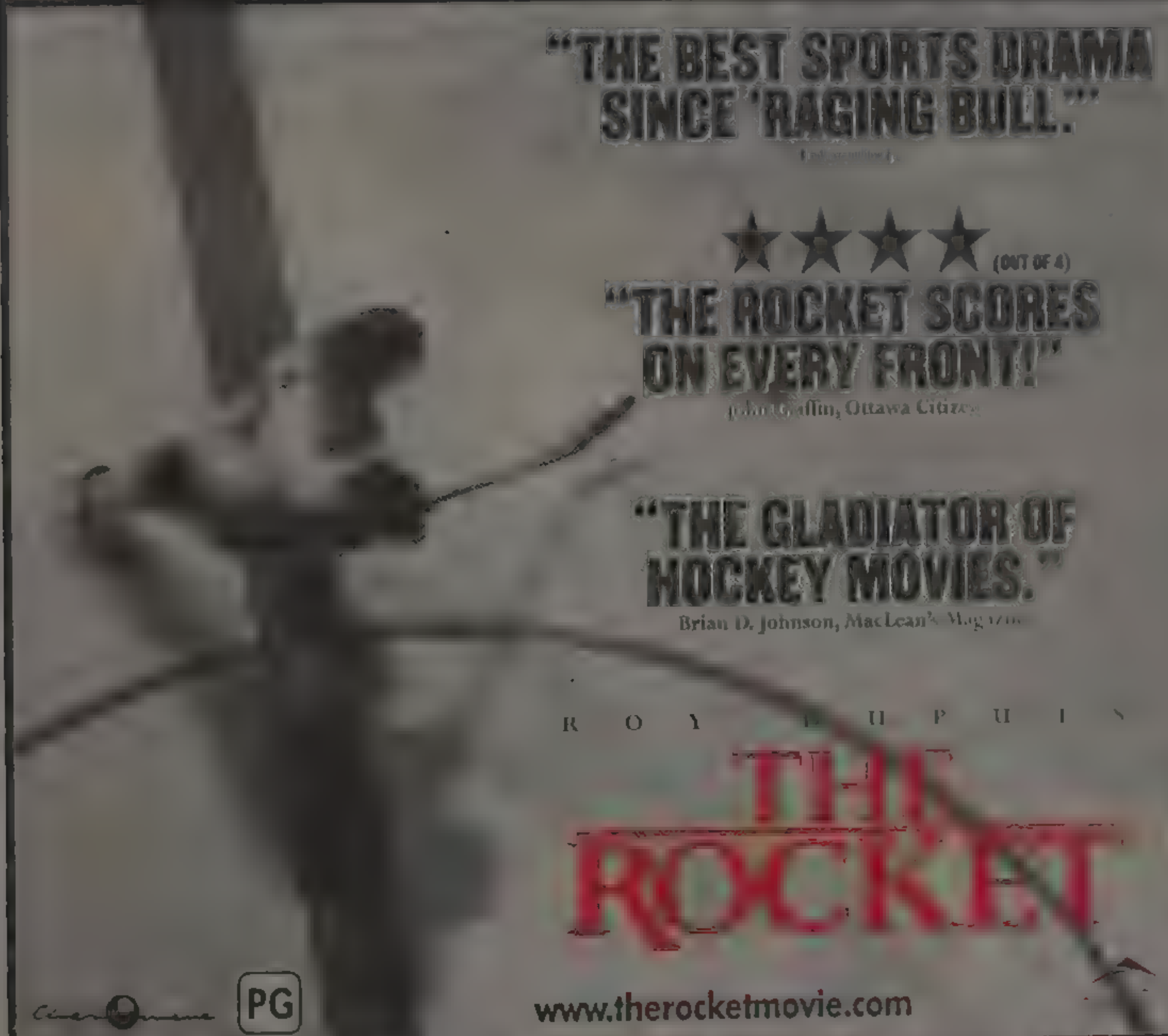
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Megatunes

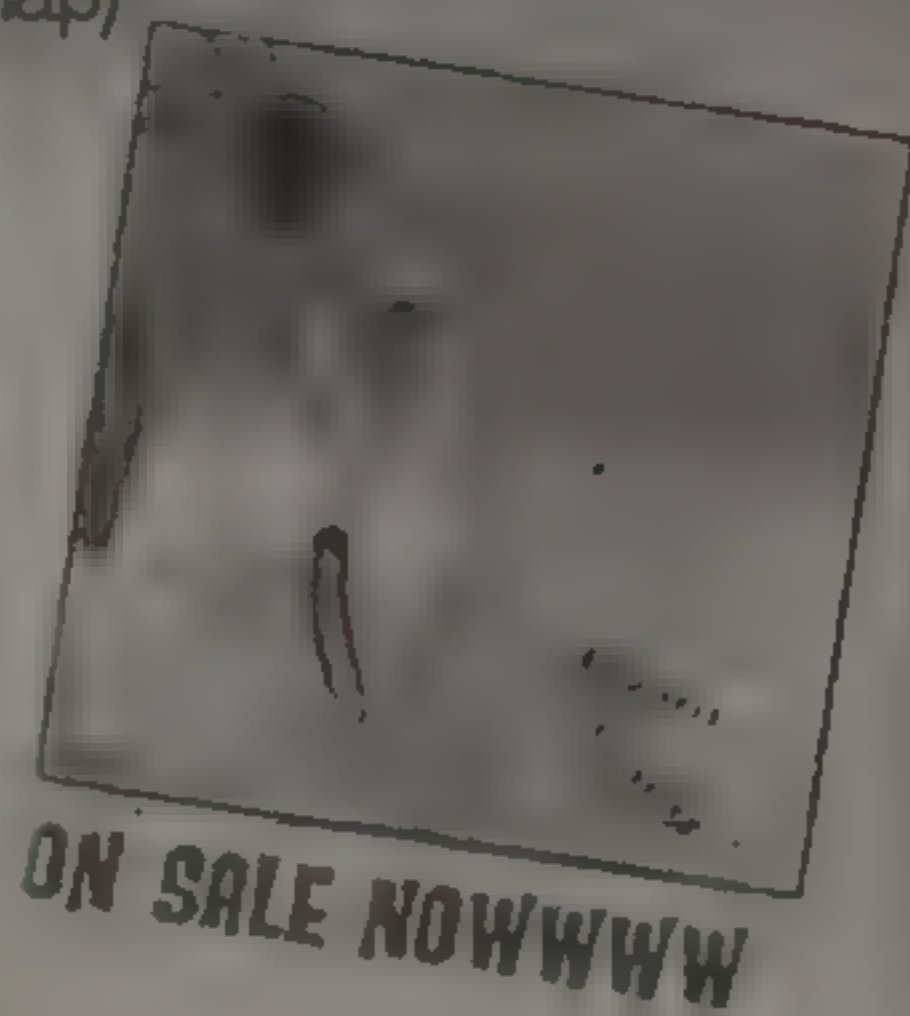
Your Music Destination

FOR THE WEEK ENDING APR 13, 2006

1. Various - Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
2. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
3. James Hunter - People Gonna Talk (rounder)
4. Van Morrison - Pay The Devil (exile)
5. Neko Case - Fox Confessor Brings The Flood (mint)
6. The Flaming Lips - At War With The Mystics (warner)
7. Calxico - Garden Ruin (overcoat)
8. Karla Anderson - The Embassy Sessions (indelible)
9. The Little Willies - S/T (milking bull)
10. Jenny Lewis & The Watson Twins - Rabbit Fur Coat (team love)
11. Yeah Yeah Yeah's - Show Your Bones (interscope)
12. Cat Power - The Greatest (matador)
13. Ben Harper - Both Sides Of The Gun (virgin)
14. Ghostface Killah - Fishscale (def jam)
15. Built To Spill - You In Reverse (warner)
16. Covenant - Skyshaper (metropolis)
17. Tom Wilson - Dog Years (true north)
18. Hank Williams 3 - Straight To Hell (curb)
19. Elliott Brood - Ambassador (six shooter)
20. Pink Mountaintops - Axis Of Evil (scratch)
21. Howe Gelb - Sno' Angel Like You (thrill jockey)
22. Mogwai - Mr Beast (matador)
23. Loose Fur - Born Again In The USA (drag city)
24. Hawksley Workman - Treeful Of Starling (universal)
25. Tortoise & Bonnie Prince Billy - The Brave And The Bold (overcoat)
26. Atreyu - A Death-Grip On Yesterday (victory)
27. Destroyer - Destroyer's Rubies (merge)
28. Colin Linden - Easin' Back To Tennessee (true north)
29. Various - See You On The Moon (paperbag)
30. Sarah Harmer - I'm A Mountain (cold snap)

STABILO HAPPINESS & DISASTER

Stabilo return with 'Happiness & Disaster', the greatly anticipated follow-up to their extremely successful debut EP 'Cupid?'. The brilliant harmonies and superb song writing of Stabilo have evolved on 'Happiness & Disaster'.



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Vancouver photographer takes viewers on a journey of Transformation

CAROLYN NIKODYM / carolyn@vancouverweekly.com

"It's kind of an enigma to me why we chose to live, we as a culture, in the way that I think most people know is an unhealthy and unwise," photographer Brian Harris says. "But we have big appetites. I know I do, despite what I say, I have lots of desire and appetite."

Perhaps it's out of a need to counteract that desire and appetite that the soft-spoken Vancouverite has dedicated much of his life's work to Seva, an NGO that brings much needed eye care to non-affluent corners of the world.

Beauty & Transformation Multi-media Show, a collection of 500 photographs and video footage, takes its audience on a journey to parts of India that have captured Harris's imagination.

And not just for their primal beauty, but also for the compassionate inspiration that he finds in his subjects.

Divided into four parts, the multi-media show offers examples of different ways to interact with the world.

"It's about people or projects that use beauty and compassion or are engaged in beauty or compassion to bring positive change in the world," Harris explains over the phone from Seva's Vancouver office.

"WISDOM" FEATURES an 86-year-old guru, who leads a spiritual community in the care of 100 cows and an elephant. Far from being sentimentally motivated, caring for the animals is an act of devotion.

This traditional way of being is, in some ways, in stark contrast to the modernity of the "Visions" segment, where Harris has documented some of the work done at the Chitrakoot eye hospital and where some 45,000 eye surgeries were performed in the last year.

Although India boasts a population of over a billion, the number of sur-



MULTI-MEDIA

SAT, APR 15 (7:30 PM)

BEAUTY & TRANSFORMATION

PHOTOGRAPHED & NARRATED BY BRIAN HARRIS
METRO CINEMA, \$15

and our world.

As Harris presents some 500 photographs—which he whittled down from the 20,000 he took over five months—and the video footage and music that he recorded, he reveals the stories behind the guru, the hospital, as well as the work of Cynthia Hunt, a Western nurse who has worked in the remote villages of Ladakh for 15 years, and the magic he found at an organic tea estate in West Bengal.

"If I was to travel around with a show that was just about blindness and Seva's projects, I don't think that many people would come out to see it," admits Harris. "I want to use my photography and my own observations and storytelling to, hopefully, inspire people with stories, drawing a connection between compassion and service in their lives, and compassion and service in Seva's work restoring eyesight." ▽

geries seems almost inconceivable

"There's about 45 million blind people in the world, and 90 per cent of that blindness occurs in poverty, and 80 per cent of that blindness is correctable or preventable," Harris says. "So that's quite remarkable—that a huge number of people who are blind can have their sight restored or prevented."

While Beauty & Transformation's *raison d'être* is to raise money for the work that Seva does, the show is also meant to open our eyes to other ways of co-existing with each other

Metal shows headbangers mettle

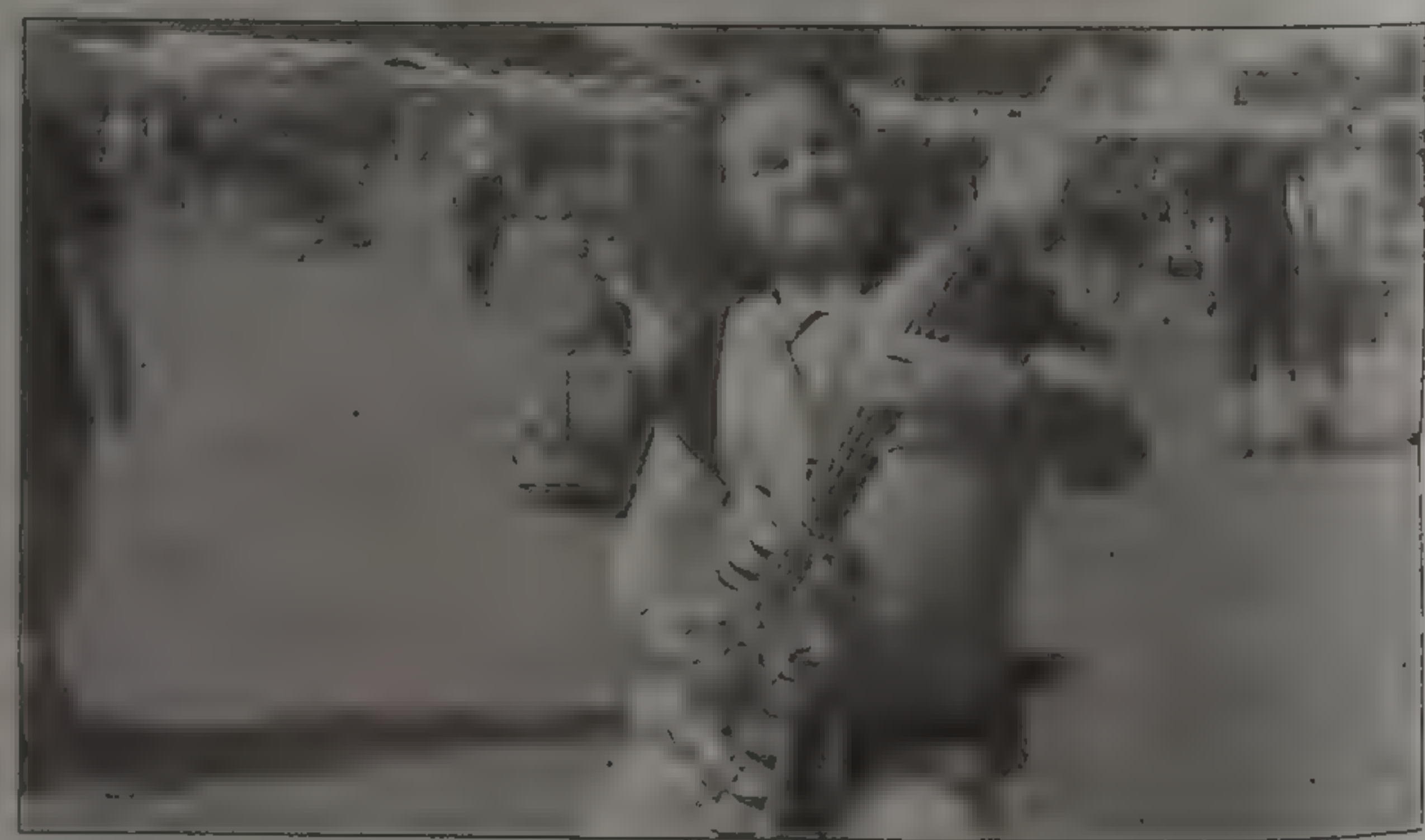
ENTERTAINMENT WEEKLY

Dee Snider contributing many thoughtful (and often humorous) moments.

There are some excellent segments in *Metal*, such as an intelligent and detailed dissection of specific musical and cultural qualities that back up Dunn's assertion that Black Sabbath are the first metal group, but quite often the film moves on before investigations are complete.

The links between music, religion, and violence in Norway's notorious Black Metal scene receive considerable time, but other topics beg for further development, such as the role of sexuality, or metal's ability to unite disparate groups of fans into something as all-encompassing as the KISS Army.

The film is an admirable overview of a dense and complicated musical



genre. Viewers unfamiliar with the ins and outs will likely walk away with a better idea of what it's all about, but fans will probably discover little they were not already aware of.

Still, the brief footage from Iron Maiden's long out-of-print concert video, *Live After Death*, splashed across the big screen in all its glory, is a thrill that is hard to match. ▽

It's mostly fun and games in World's Hottest Commercials

Though your grandpa would have you believe building a mousetrap will have them creating a path to your door, in the modern world advertising has become the key to showing them where the path ought to be and just how to beat it. And every year, the best attention getters find themselves on the big screen. The **World's Hottest Commercials**, a collection of some of the best ads that the Edmonton International Film Festival is presenting, is made up of Clio Award nominees and winners.

The Clios, which began in 1959, are awarded for excellence in advertising and include print, television and internet categories. The nominees and winners are all terribly creative or innovative, and the juries show a marked preference for humour, although there are quite a few very interesting computer animations to be found in this collection as well.

A number of well known—as well as unknown—commercials make up the presentation. The awards are an international affair (these are the World's Hottest Commercials, after all), and the bevy of interesting commercials from around the world are perhaps the best part.

The hilarious way Thailand is trying to convince its citizens to give up gas guzzling SUVs and the continuing battles between porn stars and golf enthusiasts in British PlayStation commercials are two of the best examples of incredibly innovative advertisements that we, as Canadians, wouldn't get to see otherwise.

Towards the end of the collection, however, was the realization that I'd been watching nothing but commer-

ADS! OPENS FRI, APR 14
WORLD'S HOTTEST COMMERCIALS
VARIOUS DIRECTORS

cials for over an hour. This feeling coincided with a disturbing desire to max out my credit cards on a number of products that I had recently been convinced I couldn't live without (Virgin Airlines first-class passengers now enjoy actual beds when they fly overseas, can you believe it?).

Advertisements, no matter how creative, are still trying to sell you something in a rather overt way. They're a little invasive and unnerving when you're just watching television

normally, let alone an hour and a half of nothing but consumerism.

And by the end of the film, I felt a little like joining those guys who constantly take their Sharpie's to the ads above the urinals in public washrooms.

That being said, this collection of advertisements, with its focus on the most humorous commercials in the world, literally delivered a laugh per minute.

Though you might be looking to participate in "buy nothing day" more fully this year after viewing it, the collection will certainly please anyone who's ever giggled at a beer ad or cursed that wretched lady from the City Ford commercials. ▽

"A HAPPILY ADDICTIVE COMEDY."

GENE SHALIT, TODAY

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MICHAEL PHILLIPS, Chicago Tribune

"Easily the **BEST AND WICKEDEST COMEDY** of the new year."

PETER TRAVERS, Rolling Stone

"**VERY SMART AND FUNNY**

that rare film that actually has a sense of humour."

KENNETH TURAN, Los Angeles Times

"A **QUIRKY AND INTELLIGENT RARITY**

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CLAUDIA PUIG, CUSA TODAY

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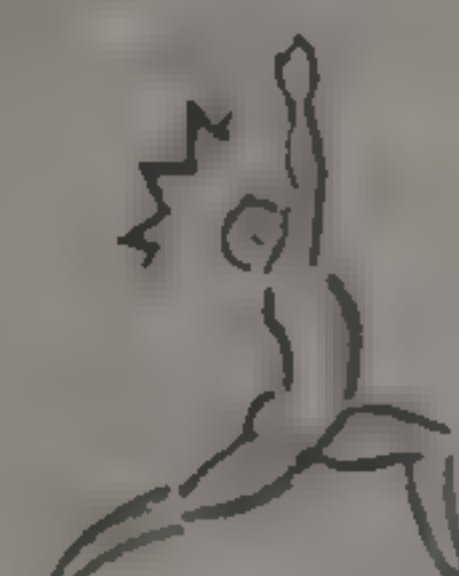
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Hatha Yoga 5:30-7pm
Ashtanga Yoga 7:30-9pm

WEDNESDAY

Hatha Yoga (yoga fitness) 11:30am-1pm
Hatha Yoga (beginner) 5:30-7pm
Hatha Yoga (beginner) 7:30-9pm

THURSDAY

Hatha Yoga (beginner) 5:30-7pm
Hatha Yoga (beginner) 7:30-9pm

FRIDAY

Hatha Yoga 10-11:30am
Hatha Yoga 5:30-7pm

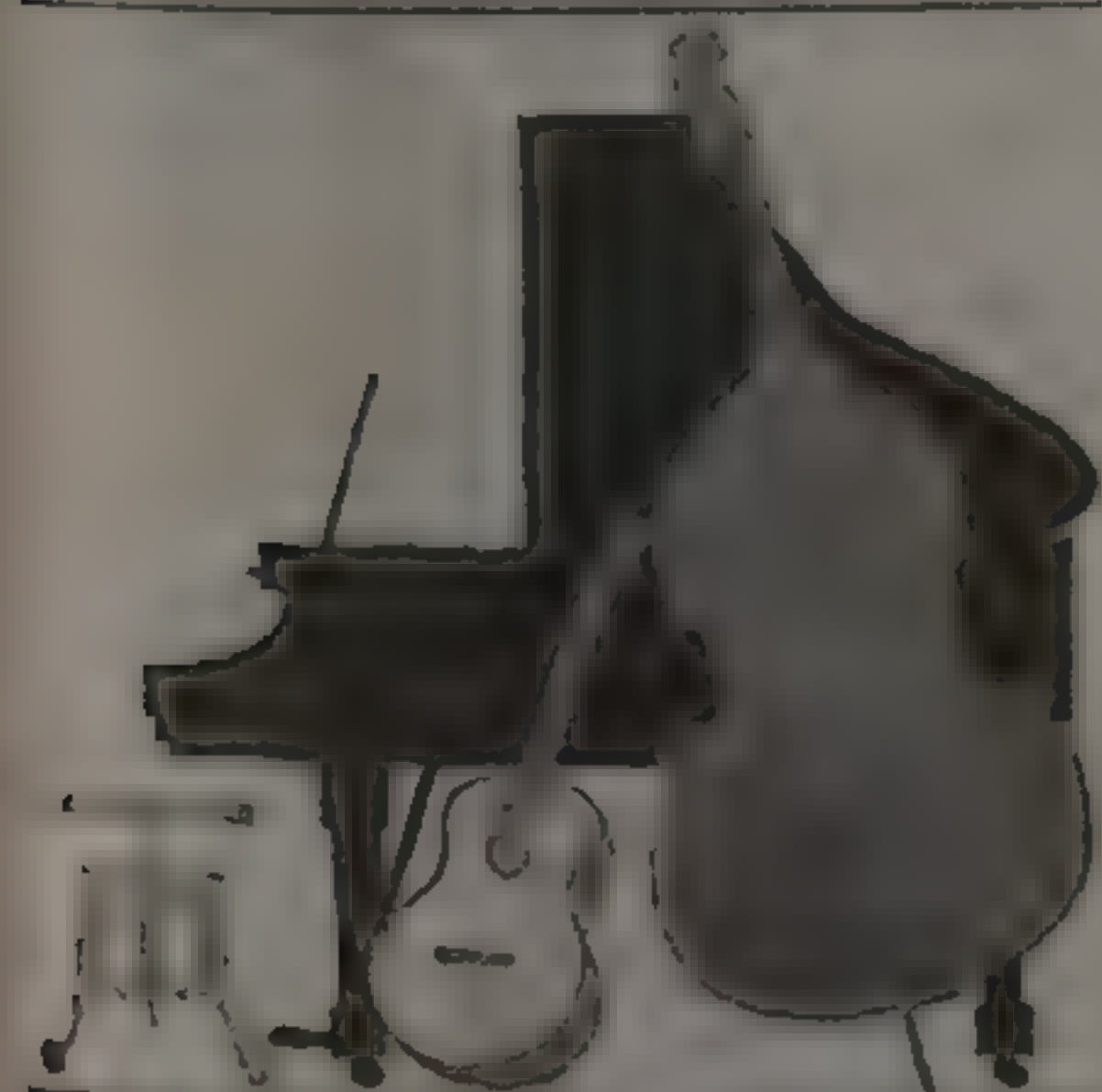
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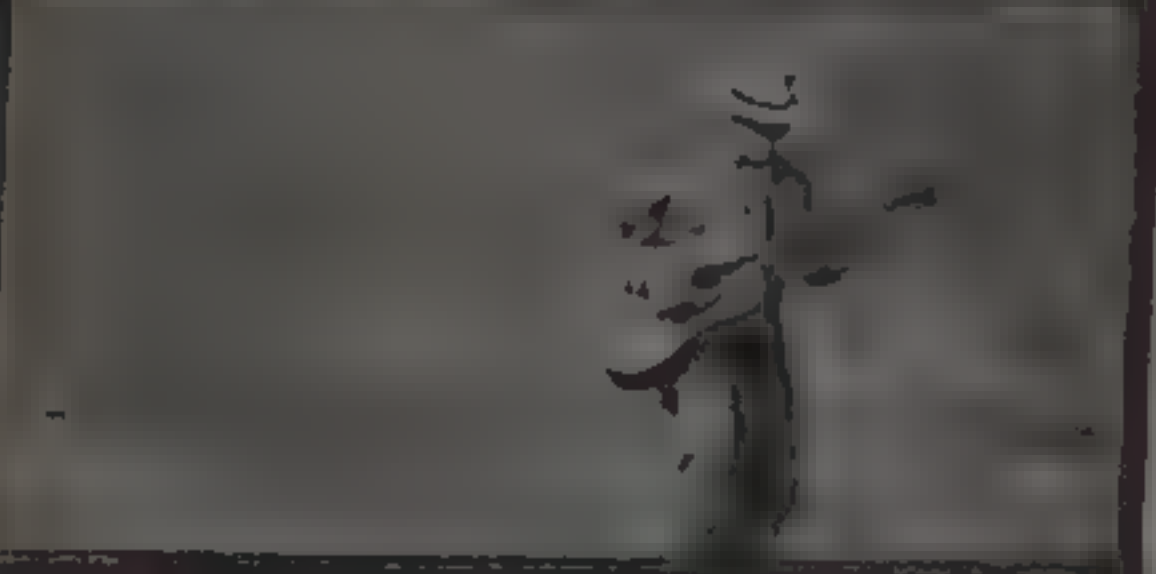
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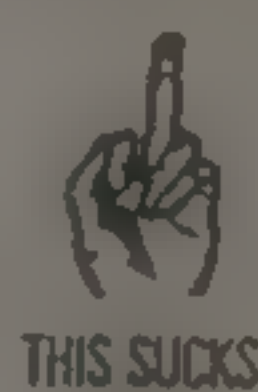
NIGHTLY 7:00 & 9:20 PM
FRI-SUN MATINEE 2:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA



Far from spoof-tacular, *Scary Movie 4* is the sad realization that the art of parody seems to be long lost

DAVID BERRY / david@vancouverweekly.com

There was a time, I think, when Hollywood parody worked. Mel Brooks has always liked dick jokes more than real humour, but movies like *Airplane!* have a kind of idiot-savantry to them, genuine laughs coming from stupid puns and sight gags.



Those days have long since departed, though, reducing even the ZAZ team to a series of pop cultural references disguised as humour.

And, if you're going to do that, you might at least use current references.

Within the first five minutes of *Scary Movie 4* (why this franchise gets more sequels than *Naked Gun* is beyond me, since *Naked Gun* had at least one funny movie), we're

PREVIEW

OPENS FRI, APR 14
SCARY MOVIE 4
DIRECTED BY DAVID ZUCKER
WRITTEN BY CRAIG MAZIN, JIM ABRAHAMS
STARRING ANNA FARIS, REGINA HALL, CRAIG BIERKO

subjected to a joke about Shaq making free throws and a joke about Viagra—evidently Jay Leno's monologues from the late '90s were some sort of muse here—and the following 80 minutes don't get much fresher, hitting everything from rappers wearing bling to Michael Jackson, who will evidently never stop being funny.

The actual spoofs that are tucked don't ever really rise much above the same level, not so much sending up as making reference to *War of the*

Worlds, *Saw/Saw II*, *The Village*, *The Grudge* and, briefly, *Brokeback Mountain* (it's worth noting that, less than five months after the release of the damn film, making the joke has basically become self-parody, though I suspect we're far from over).

It is actually sort of impressive how the movie manages to tie the main spoofs together, although it still never really manages to be funny.

Flashes of old-school ZAZ dialogue provide a few laughs ("I feel like it's all my fault." "As well you should."), but mostly it's just hopping from one reference to another, assuming that, you know, if you recognize a scene, the fact that the filmmakers have put it in should be funny. Where, oh where, has the art of parody gone? ▽

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EXCEPT *WALL TO WALL* FILM FESTIVAL ON APRIL 13 AT 7PM
AND *WALL TO WALL* FILM FESTIVAL ON APRIL 15 AT 7:30PM

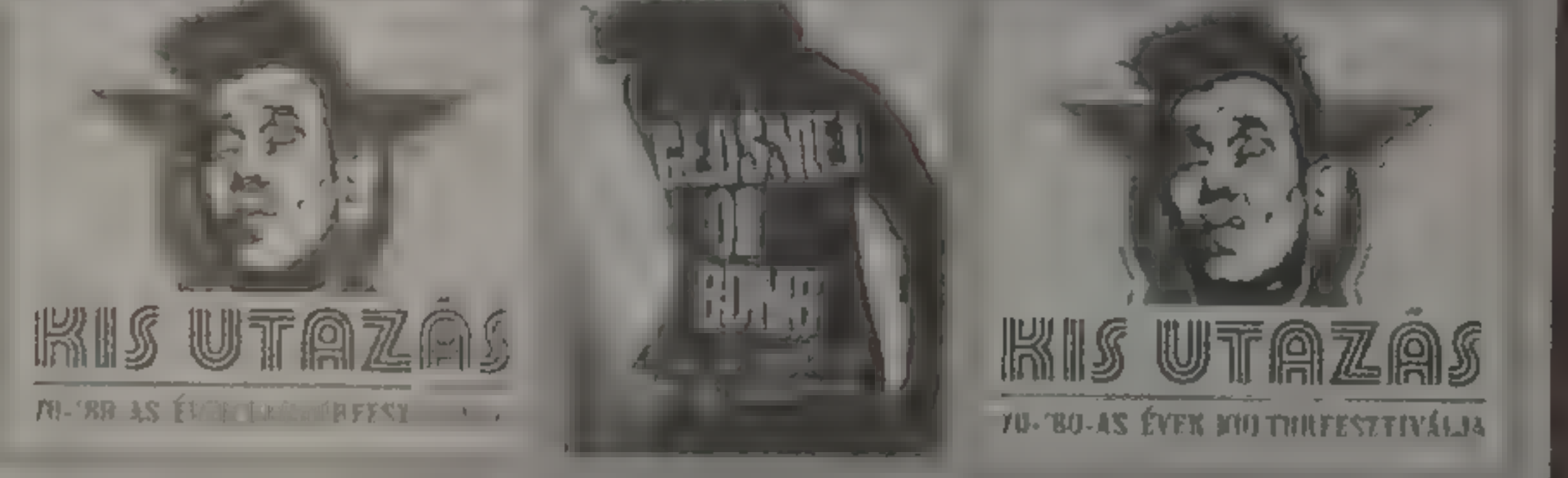
COMING NEXT WEEK:

THREE TIMES 1911 1986 2005

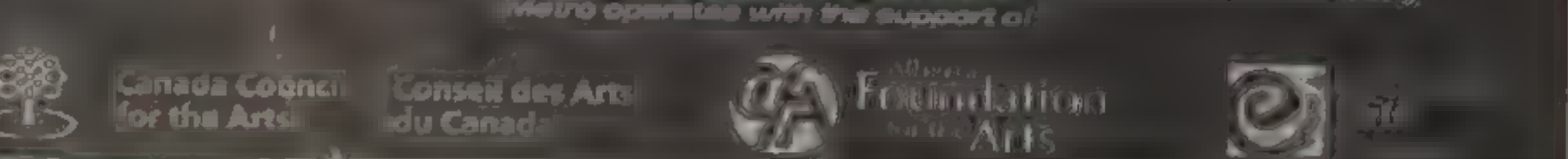


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She should take a Kurtz-y

CONTINUED FROM PAGE 32

into *Inside Man* as an ... er, inside joke for *Dog Day Afternoon* fans. Instead, he gives her arguably the two best scenes in the entire movie.

You first take notice of Kurtz in the scene where Clive Owen gathers all the bank employees into the vault and orders them to strip down to their underwear. Everyone complies, except for Kurtz's Miriam, now middle-aged but still dignified, clinging to the collar of her blazer and looking at Owen with a mixture of fear, embarrassment and a defiant sense of propriety. It's the only time in the film where Owen seems momentarily ashamed of himself.

Even better is the seemingly semi-improvised scene later on where Kurtz is being debriefed, post-robbery, by detec-

tives Denzel Washington and Chiwetel Ejiofor, who suspect that at least one of the freed hostages may have been part of the robbers' gang.

Kurtz is still shaking from her traumatic experience, and so Washington starts joking around with her, telling her she can go and then saying she can't, asking her, mock-aggressively, "Did you rob the bank?" and generally keeping her off-balance. Kurtz laughs along with the two cops, but there's an interesting undercurrent of aggression to the scene; you can tell Washington is having a ball messing around with this old white woman.

It never becomes ugly, but it's there and Kurtz keeps up with Washington all the way through it.

Clive Owen walks away with the cash in *Inside Man*, but Kurtz walks away with the picture. ▽

BEAUTY & TRANSFORMATION MULTI-MEDIA SHOW A collection of still photographs, video and sound recorded by Himalayan Vision photographer Brian Harris that reveal four stories of compassion in India. Read Carolyn Nikodym's article on page 36. **ZEIDLER HALL, THE CITADEL; SAT, APR 15 (7:30 PM)**

LOVER COME BACK Doris Day, Rock Hudson and Tony Randall star in *The Outsider* director Delbert Mann's romantic comedy in which two rival advertising executives fall in love against all odds. Read Carolyn Nikodym's review on page 40. **ROYAL ALBERTA MUSEUM (102 AVENUE & 128 STREET); MON, APR 17 (8 PM)**

SCARY MOVIE 4 Anna Faris, Regina Hall and Craig Bierko star in *Scary Movie* director David Zucker's comedy horror about a young woman who discovers her house is haunted by a little boy, and she goes on a quest to find out who killed him and why. Read David Berry's review on page 38.

THE WILD The voices of Kiefer Sutherland, James Belushi and Don Cherry star in first-time feature director Steve "Spaz" Williams's animated film about an adolescent lion who is mistakenly shipped from a zoo to Africa and whose friends must put aside their differences to rescue him.

WATERWALKER FILM FESTIVAL A collection of short films about paddling in honour of the late conservationist Bill Mason. Read Cassandra Kyle's review on page 34. **ZEIDLER HALL, THE CITADEL; THU, APR 13 (7 PM)**

WORLD'S HOTTEST COMMERCIALS A collection of Clio Award winning commercials from around the world that are selected for their ingenuity and humour. Read Bryan Carroll's review on page 37. **▼**



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FILM LISTINGS

FRI, APRIL 14 - THU, APRIL 20, 2006

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASPER

ICE AGE: THE MELTDOWN (PG) Fri & Sat: 7:00 & 9:10; Sat & Sun matinee: 1:30 Sun-Thurs: 8:00 only

THE INSIDE MAN (14A, coarse language) Fri & Sat 6:50 & 9:10 Sat & Sun matinee 1:30 Sun-Thurs: 8:00 only

CINEMA CITY 12/MOVIES 12

AQUAMARINE (PG) Fri-Mon 11:20 Daily 1:55 4:35 7:15 9:25 Fri Sat late show 11:45

CASANOVA (14A) Fri Mon 11:10 Daily 1:40 4:35 7:10 9:45 Fri Sat late show 12:15

DATE MOVIE (14A, Crude Content Throughout) Fri-Mon 11:40 Daily 1:45 4:20 6:50 9:20 Fri Sat late show 11:30

FINAL DESINATION 3 (18A, Gory Scenes) Fri-Mon 11:15 Daily 1:50 4:30 7:35 10:10 Fri Sat late show 12:20

NANNY MCPHEE (G) Fri-Mon 11:25 Daily 2:00 4:40 7:20 9:35 Fri Sat late show 11:40

16 BLOCKS (14A) Fri-Mon 11:05 Daily 1:15 4:20 7:30 10:00 Fri Sat late show 12:25

UNDERWORLD: EVOLUTION (18A, Gory Violence) Daily 5:15 7:30 9:30 Fri Sat late show 11:35

FIREWALL (14A) Fri-Mon 10:55 Daily 1:25 4:05 7:15 9:40 Fri Sat late show 12:00

WALK THE LINE (PG, Mature Theme, Not Recommended For Young Children) Fri-Mon 10:50 Daily 1:30 4:15 7:05 9:55 Fri Sat late show 12:30

MEMOIRS OF A GEISHA (PG, Mature Themes, Not Recommended For Young Children) Daily 1:05 3:45 6:25 9:05 Fri Sat late show 11:45

THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (PG, May Frighten Young Children) Fri-Mon 10:40 Daily 1:20 4:10 7:00 9:50 Fri Sat late show 12:25

HOODWINKED (G) Fri-Mon 11:00 Daily 1:10 3:15 5:20 7:25 9:30 Fri Sat late show 12:10

FUN WITH DICK AND JANE (PG, Not Recommended For Young Children) Fri-Mon 11:30 Daily 2:10 4:25 7:25 9:55 Fri Sat late show 12:10

Movies 12: 130 Ave 50 St, 472-9779

AQUAMARINE (PG) Fri-Mon 11:20 Daily 1:45 4:30 7:20 9:30 Fri Sat late show 11:45

CASANOVA (14A) Fri-Mon 11:05 Daily 1:40 4:25 7:10 9:45 Fri Sat late show 12:10

DATE MOVIE (14A, Crude Content Throughout) Fri-Mon 11:35 Daily 2:00 4:50 7:25 9:50 Fri Sat late show 12:00

FINAL DESINATION 3 (18A, Gory Scenes) Fri-Mon 11:45 Daily 2:10 4:55 7:35 10:00 Fri Sat late show 12:20

NANNY MCPHEE (G) Fri-Mon 11:15 Daily 1:50 4:40 7:15 9:25 Fri Sat late show 11:40

16 BLOCKS (14A) Fri-Mon 11:25 Daily 1:35 4:20 7:25 9:40 Fri Sat late show 12:05

UNDERWORLD: EVOLUTION (18A, Gory Violence) Fri-Mon 11:40 Daily 2:05 4:35 7:30 9:35 Fri Sat late show 11:55

FIREWALL (14A) Fri-Mon 11:10 Daily 1:55 4:45 7:40 10:10 Fri Sat late show 12:20

WALK THE LINE (14A, Mature Theme, Not Recommended For Young Children) Daily 1:30 7:05 9:55

MEMOIRS OF A GEISHA (PG, Mature Themes, Not Recommended For Young Children) Daily 9:15 Fri Sat late show 12:05

WHEN A STRANGER CALLS (14A, Frightening Scenes) Daily 4:40 7:45 Fri Sat late show 12:15

THE CHRONICLES OF NARNIA: LION, WITCH AND THE WARDROBE (PG, May Frighten Young Children) Fri-Mon 10:40 Daily 1:20 4:10 7:00 9:50

HOODWINKED (G) Fri-Mon 11:00 Daily 1:15 3:10 5:00 7:10

FUN WITH DICK AND JANE (PG, Not Recommended For Young Children) Fri-Mon 11:15 Daily 1:50 10:05

CHEAPER BY THE DOZEN 2 (G) Fri-Mon 11:30 Daily 4:55 Fri Sat late show 12:25

CITY CENTRE

10200-102 Ave 421-7020

FAILURE TO LAUNCH (PG, sexual content, not recom. for children) Fri-Thu 12:20 4:20 7:40 10:15

V FOR VENDETTA (14A, coarse language, violence) Fri-Thu 12:30 3:30 6:30 9:20

INSIDE MAN (14A, coarse language) Fri-Thu 12:40 3:40 6:40 9:50

ICE AGE: THE MELTDOWN (PG) Fri-Thu 12:00 2:20 4:40 6:40 9:10

TAKE THE LEAD (PG, coarse language) Fri-Thu 12:50 4:10 7:30 10:10

THE BENCHWARMERS (PG, crude content) Fri-Thu 12:10 2:20 4:30 7:20 10:00

LUCKY NUMBER SLEVIN (18A, violence) Fri-Thu 1:10 4:00 6:50 9:40

THANK YOU FOR SMOKING (14A, crude sexual language, mature themes) Fri-Thu 1:00 3:50 7:00

9:25

SCARY MOVIE 4 (14A, crude content) Fri-Thu 12:10 2:30 4:50 7:10 9:30

CINEMA AT THE CENTRE/NO FILM CLUB

Series & Minor Library Theatre 7 St Winston Churchill Square 4th floor

DRIFTERS (14A, coarse language) Wed 7:00

CLAREVIEW

10000 Ave 100 St

INSIDE MAN (14A, coarse language) Fri-Mon 12:50 3:50 6:50 9:30; Tue-Thu 3:50 6:50 9:30

V FOR VENDETTA (14A, COARSE LANGUAGE, VIOLENCE) Fri-Mon 12:40 3:40 6:40 9:25; Tue-Thu 3:40 6:40 9:25

LUCKY NUMBER SLEVIN (18A, violence) Fri-Mon 1:30 4:30 7:20 9:50; Tue-Thu 4:30 7:20 9:50

ICE AGE: THE MELTDOWN (PG) Fri-Mon 1:20 2:10 3:30 4:20 6:30 7:10 9:15; Tue-Thu 3:30 4:20 6:30 7:10 9:15

FAILURE TO LAUNCH (PG, sexual content, not recom. for young children) Fri-Thu 9:10

TAKE THE LEAD (PG, coarse language) Fri-Mon 1:40 4:40 7:10 9:35; Tue-Thu 4:40 7:10 9:35

SCARY MOVIE 4 (14A, crude content) Fri-Mon 1:00 2:00 3:00 4:10 5:10 6:40 7:40 8:50 10:00; Tue-Thu 4:10 5:10 6:40 7:40 8:50 10:00

THE WILD (G) Fri-Mon 12:30 2:40 4:40 7:00 9:00; Tue-Thu 4:40 7:00 9:00

THE BENCHWARMERS (PG, crude content) Fri-Mon 1:10 4:00 7:30 9:40; Tue-Thu 4:00 7:30 9:40

EDMONTON FILM SOCIETY

Royal Alberta Museum, 100 Ave 421-5284

LOVER COME BACK (1961) (STC) Mon 8:00

GALAXY CINEMAS - SHERWOOD PARK

10000 Sherwood Drive 472-9779

SCARY MOVIE 4 (14A, crude content) Fri-Mon 12:10 12:40 2:30 3:30 4:10 6:50 7:30 9:10 9:45; Tue-Thu 6:50 7:30 9:10 9:45

THE WILD (G) Fri-Mon 12:00 2:10 4:30 7:00 9:10; Tue-Thu 7:00 9:10

LUCKY NUMBER SLEVIN (18A, violence) Fri-Mon 12:40 4:20 7:20 10:00; Tue-Thu 7:20 10:00

THE BENCHWARMERS (PG, crude content) Fri-Mon 1:00 3:40 7:00 9:25; Tue-Thu 7:00 9:25

TAKE THE LEAD (PG, coarse language) Fri-Mon 12:50 3:50 6:40 9:55; Tue-Thu 6:40 9:55

ICE AGE: THE MELTDOWN (PG) Fri-Mon 12:30 1:10 2:40 4:00 5:00 7:10 9:30; Tue-Thu 7:10 9:30

INSIDE MAN (14A, coarse language) Fri-Mon 12:10 3:40 6:50 9:50; Tue-Thu 6:50 9:50

V FOR VENDETTA (14A, coarse language, violence) Fri-Thu 6:40 9:40

FAILURE TO LAUNCH (PG, sexual content, not recom. for children) Fri-Mon 1:10 3:50 6:30 9:20 Tue-Thu 6:30 9:20

GARNEAU

10000 Garneau 472-9779

THE WORLDS HOTTEST COMMERCIALS (PG) Nightly 7:00 9:00 Fri, Sat, Sun & Mon Matinee 2:00

GATEWAY 8

10000 Gateway 472-9779

THE PINK PANTHER (PG) Fri, Mon 3:00 7:10 9:25; Sat-Sun 12:50 3:00 7:10 9:25, Tue-Thu 7:10 9:25

THE SHAGGY DOG (G) Fri, Mon 3:10 7:00 9:00 Sat-Sun 1:00 3:10 7:00 9:00; Tue-Thu 7:00 9:00

BROKEBACK MOUNTAIN (14A, mature themes, sexual content) Fri, Mon 3:30 6:30 9:35, Sat-Sun 1:00 3:30 6:30 9:35; Tue-Thu 6:30 9:35

SLITHER (18A, gory scenes, coarse language throughout) Fri, Mon 3:20 7:10 9:25; Sat-Sun 12:30 3:20 7:10 9:25; Tue-Thu 7:10 9:25

METAL: A HEADBANGER'S JOURNEY (14A, coarse language) DTS Fri, Mon 3:00 6:40 9:10, Sat-Sun 12:40 3:00 6:40 9:10; Tue-Thu 6:40 9:10

CURIOUS GEORGE (G) DTS Fri, Mon 3:20 6:40, Sat-Sun 12:40 3:20 6:40; Tue-Thu 6:40

MUNICH (18A, violence) DTS Fri-Thu 8:30

SHAADI SE PEHLI (PG, violence) Fri, Sat, Mon, Thu 8:45, Sun 3:30 6:45

AQUAMARINE (PG) DTS Fri, Mon 3:40 6:30, Sat 12:50 3:40 6:30, Sun 12:50 6:30; Tue-Thu 6:30

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Fri, Mon 3:40 7:30 9:45; Sat-Sun 1:10 3:40 7:30 9:45; Tue-Thu 7:30 9:45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 472-9779

SCARY MOVIE 4 (14A, crude content) Daily 1:45 3:45 5:45 7:45 9:30

TAKE THE LEAD (PG, coarse language) Daily

1:05 3:50 6:45 9:00

THE BENCHWARMERS (PG, crude content) Daily 1:30 3:30 5:30 7:30 9:25

ICE AGE 2: THE MELTDOWN (PG) Daily 1:00 3:00 5:00 7:00 8:55

THE WILD (G) Daily 1:15 3:15 5:15 7:15 9:15

LEDUC CINEMAS

4792-50 St. Leduc 968-2722

THE BENCHWARMERS (PG, crude content) Daily 7:10 9:15 Fri Mon 1:00 3:15

SCARY MOVIE 4 (14A, crude content) Daily 7:00 9:25 Fri-Mon 1:05 3:25

ICE AGE 2 THE MELTDOWN (PG) Daily 7:00 9:15 Fri-Mon 1:10 3:30

THE WILD (G) Daily 6:50 9:10 Fri-Mon 12:50 3:20

MAGIC LANTERN CINEMA - CARIBUSE

Caribuse 472-9779

THE BENCHWARMERS (PG, crude content) Daily 7:10 9:20 Sat & Sun 2:10

SCARY MOVIE 4 (14A, crude content) Daily 6:55 9:10 Sat & Sun 1:55

THE WILD (G) Daily 7:05 9:15 Sat & Sun 2:05

ICE AGE 2 THE MELTDOWN (PG) Daily 7:00 9:00 Sat & Sun 2:00

TAKE THE LEAD (PG, coarse language) Daily 6:50 9:05 Sat & Sun 1:50

MAGIC LANTERN CINEMA - SPRUCE GROVE

10000 Spruce Grove 472-9779

ICE AGE 2 THE MELTDOWN (PG) Daily 7:00 9:00 Sat Sun 1:00 3:00

METRO CINEMA

10000 Metro Cinema 472-9779

CLASH OF THE TITANS (PG, violence) Daily 7:00 9:00

NEW WEST MALL 8

10000 New West Mall 472-9779

NANNY MCPHEE (G) Fri-Mon 2:00 4:10 6:30 9:00; Tue-Thu 6:30 9:00

DATE MOVIE (14A, crude content throughout) Fri-Mon 2:30 4:40 7:20 9:40; Tue-Thu 7:20 9:40

AQUAMARINE (PG) Fri-Mon 2:10 4:20 6:40 9:15; Tue-Thu 6:40 9:15

CASANOVA (14A) Fri-Mon 1:30 3:50 6:50 9:10; Tue-Thu 6:50 9:10

FIREWALL (14A) Fri-Mon 1:50 4:20 7:00 9:20; Tue-Thu 7:00 9:20

UNDERWORLD: EVOLUTION (18A, gory violence) Fri-Mon 2:20 4:30 7:10 9:35; Tue-Thu 7:10 9:35

WHEN A STRANGER CALLS (14A, frightening scenes) Fri-Mon 2:10 4:30 7:30 9:30; Tue-Thu 7:30 9:30

FUN WITH DICK & JANE (PG, not recom. for young children) Fri-Mon 1:40 4:00 6:30 8:50; Tue-Thu 6:30 8:50

NORTH EDMONTON CINEMAS

10000 North Edmonton 472-9779

SCARY MOVIE 4 (14A, crude content) Fri-Thu 12:00 1:10 2:10 3:20 4:30 5:30 6:50 8:10 9:10 10:30

THE WILD (G) Fri-Thu 12:40 2:50 5:00 7:00 9:00

THANK YOU FOR SMOKING (14A, crude sexual language, mature themes) Fri-Thu 12:30 3:00 5:10 7:50 10:10

LUCKY NUMBER SLEVIN (18A, violence) Fri-Thu 1:50 4:40 7:40 10:20

TAKE THE LEAD (PG, coarse language) Fri-Mon Wed-Thu 12:50 3:30 7:00 9:55; Tue 3:30 7:00 9:55

STAR & STROLLERS SCREENING - TAKE THE LEAD (PG, coarse language) Tue 1:00

THE BENCHWARMERS (PG, crude content) Fri-Thu 1:00 3:10 5:20 8:00 10:25

ICE AGE: THE MELTDOWN (PG) Fri-Thu 12:10 1:40 2:30 4:00 4:50 6:30 7:30 8:40 9:45

SLITHER (18A, gory scenes, coarse language throughout) Fri-Thu 2:00 5:10 7:50 10:30

INSIDE MAN (14A, coarse language) Fri-Thu 1:30 4:20 7:20 10:15

V FOR VENDETTA (14A, coarse language, violence) Fri-Thu 2:40 4:10 7:10 10:05

SHE'S THE MAN (PG) Fri-Thu 1:10 3:50 6:40 9:30

FAILURE TO LAUNCH (PG, sexual content, not recom. for children) Fri-Thu 12:20 2:40 5:00 7:40 10:20

PRINCESS

10000 Princess 472-9779

TRISTRAM SHANDY A COCK AND BULL STORY (14A, sexual content, coarse language) Daily 1:00 3:00 5:00 7:00 9:00

7:00 Thurs, April 20th Private Booking

NEIL YOUNG HEART OF GOLD (G) Nightly 9:10 Fri, Sat & Sun Matinee 3:00

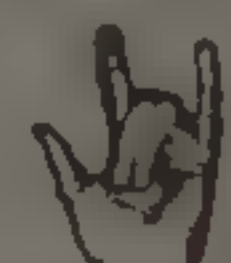
91. THE BOUNCE BOUNCE 36

- 1 - MARY J BLIGE - BE WITHOUT YOU
- 2 - CASCADE - EVERYTIME WE TOUCH
- 3 - NE-YO - SO SIC
- 4 - KELLY CLARKSON - WALK AWAY
- 5 - MELISSA O'NEIL - LET IT GO
- 6 - MADONNA - SORRY
- 7 - EMINEM/ NATE DOGG - SHAKE THAT
- 8 - THE PUSSYCAT DOLLS - BEEP
- 9 - KANYE WEST - TOUCH THE SKY
- 10 - NICKELBACK - SAVIN ME
- 11 - PINK - STUPID GIRLS
- 12 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 13 - RIHANNA - S.O.S.
- 14 - SEAN PAUL - TEMPERATURE
- 15 - ANDRES - LOVE YOU RIGHT
- 16 - CHRIS BROWN - YO
- 17 - RELIENT K - WHO I AM HATES WHO I'VE BEEN
- 18 - CHRISTINA MILIAN - SAY I
- 19 - NELLY - GRILLZ
- 20 - JAMES BLUNT - YOU'RE BEAUTIFUL
- 21 - CARL HENRY - LITTLE MAMA
- 22 - LL COOL J/ J LO. - CONTROL MYSELF
- 23 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 24 - BLACK EYED PEAS - PUMP IT
- 25 - GWEN STEFANI - CRASH
- 26 - T-PAIN - I'M IN LOVE WITH A DANCER
- 27 - NATASHA BEDINGFIELD - UNWRITTEN
- 28 - KREESHA TURNER - SHATTE
- 29 - RAY - J/ FABOLOUS - ONE WISH
- 30 - ROSETTE - UH OH
- 31 - FALL OUT BOY - DANCE, DANCE
- 32 - SHAKIRA/ WYCLEF JEAN - HIPS DON'T LIE
- 33 - KARL WOLF - DESENSITIZE
- 34 - KESHIA CHANTE - RING THE ALARM
- 35 - ALL AMERICAN REJECTS - MOVE ALONG
- 36 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)

Film Society's Comedy Tonight! program puts Rock in a Doris place with *Lover Come Back*

CAROLYN NIKODYM / carolyn@vuwweekly.com

You know that sound that Samantha Stephen's nose made when she wiggled it to change her surroundings in the popular '60s show *Bewitched*? It sounds like two notes tapped on a child's xylophone in quick succession. And it was a sound that always spelled trouble for her husband Darrin.



THIS ROCKS

Well, it's also the sound that signals hijinks in the Delbert Mann film *Lover Come Back* (1961) that opens Edmonton Film Society's latest program entitled Comedy Tonight! And this second of three Doris Day / Rock Hudson romantic comedies is full of mad-cappery.

Doris Day plays Carol Templeton, a prim and proper ad executive who loses her chance at a lucrative account to consummate ladies' man Jerry Webster (Rock Hudson). See, he knows the that way to many a man's heart and wallet is to pretend you're interested in their lives and to ply them with booze and women, and that's exactly how he lands the contract.

After Carol discovers his methods, and after Jerry tells her, basically, that this is the sort of thing that happens in a "man's world," she seethingly sets a plan in motion to retaliate—in the most principled way, of course—but both Jerry and Carol end up with much more trouble than they anticipate. And the action all plays either to the sound of Sam's nose wiggle or a band of saccharine strings.

It's always interesting to watch Doris Day in action—she completely embodies the wholesomeness of the '50s, yet it's always surprising to see just *how much* she does. And when her character seethes about the actions of her nemesis, positively vibrating with angry restraint, it's pure comic genius. (That and she gets to wear some wonderfully outlandish hats.)

But as funny as she and Hudson can be, they are no match for Tony Randall's neurotic Peter Ramsey, Jerry's accidental boss. This is Randall in his prime, playing something of a sidekick to Hudson's Jerry but verily stealing the show as he constantly tries to take control of the situation to no avail. But then, even in rom-coms today, the supporting roles tend to be meatier.

Lover Come Back also provides a slice of the era in its portrayal of the advertising industry. To save his hide from the ad-board cops, Jerry concocts a campaign for "VIP," a product that doesn't exist.

When demand for VIP pours in, without the potential customers even knowing what the product is, it harkens to a time when it seems that the "brand principle" really began to take hold, when ads were so blatant



COMEDY

MOST MONDAYS, APR 17 - JUN 19 (8 PM)
COMEDY TONIGHT!
VARIOUS DIRECTORS & ACTORS
ROYAL ALBERTA MUSEUM, \$5

in their insistence that a product would change your life.

If you've never seen the film before, I won't spoil anything by saying that Carol and Jerry end up falling for each other, but what is surprising is how the film ends. Perhaps because of the density of xylophone-signaled hijinks—with all the double- and triple-crossing—there's not a ton of room for character development, so how they end up together requires a bit of a suspension of your 2006 mindset. But then again, that '50s naiveté is part of what makes the film so endearing.

THE SEVEN FILMS that follow *Lover Come Back* in the program each come with their own delights, falling farther back into Hollywood glamour era. George Cukor's *Holiday* (May 8) features the palpable chemistry between Cary Grant and Katherine Hepburn—both actors larger than life. Cukor was known for eliciting grand performances from his cast—just think Judy Holliday's Oscar-winning performance in *Born Yesterday*—and this 1938 film is no exception.

On May 22, Bob Hope and Bing Crosby take the *Road to Bali*. The

last of the comedic pair's "Road Movies," this 1952 classic relies more heavily on cameos than its predecessors for laughs, including an appearance by funnymen Jerry Lewis and Dean Martin, as well as Humphrey Bogart spoofing his then-recent Oscar-winning performance in *The African Queen*.

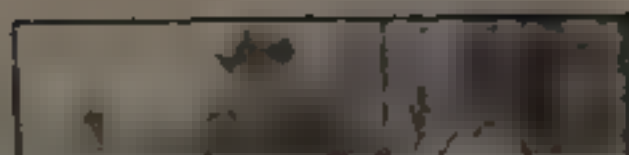
And what would a program of comedies be without Hepburn and Spencer Tracy? *Desk Set* (1957) is the pair's second-last film together, but it is the last time audiences would see Hepburn play opposite a strong and healthy Tracy. Filmed in colour and CinemaScope, *Desk Set* truly highlights the playful banter, the one-upmanship, that the off-screen couple were known for.

The program ends on a bit of a different comedic note with Ernst Lubitsch's black comedy *To Be or Not to Be* (Jun 19). Featuring Jack Benny and Carole Lombard, the film tells the tale of a troupe of Polish actors who outwit their Nazi occupiers in an effort to stop a German spy from telling Berlin about the Polish resistance.

Filmed in 1940, Lubitsch had a heck of a time getting backing for it, with its uncomfortable parodies of Hitler and Nazi SS.

It took securing Benny and Lombard to sway the studios—which was probably better than Sam's nose-wiggling magic. ♥

TIM HUS / 43



MY AMERICAN HEART / 47



MAX GRAHAM / 52



Hey! Is that Minus the Bear up there?

DAVID BERRY / david@vuweekly.com

As much as the stereotype says that rock stars hate media, for the most part, we actually get along just fine.

Things aren't exactly all steaks and blowjobs, of course, but by and large, a healthy détente envelops the music industry, each side accepting their place in the cosmic dance that is an interview cycle and making the most of it.

If there was ever a band that deserved to have a grudge against reporters, though, surely Seattle's **Minus the Bear** fits the bill.

Though the media hasn't exactly declared war on the electronic indie rockers, it has been responsible for any number of less-explicit slights, like what happened last June, when their latest record, the airy *Menos el Oso* (it's "minus the bear" in Spanish), got leaked to the internet well before

PREVIEW

SAT, APR 15 (8 PM)

MINUS THE BEARWITH FRACTAL PATTERN, STAND UP FIRST
STARLITE ROOM, \$17.50 (NO MINORS)

its August release date—thanks to a journalist who had been sent an advance copy.

"We weren't expecting it, but once it happened, it was like, 'Oh, of course that's going to happen,'" explains bassist Cory Murthy from his home in Seattle, where the band is recharging after touring the southwest US. "The bummer of it was is that it was sent to a journalist—it was a promo copy. You know, it's like we were sending this to you to listen to it, and it's your responsibility to not go sell it down at the corner store, so I think that's what sucks—it came from someone who we sent it to promote it. Just not in that way, obviously."

OF COURSE, THE QUARTET—rounded out by singer Jake Snider, guitarist Dave Knudson and drummer Erin Tate—might be a little more forgiving of this particular transgression if journalists were a little more concerned with their music.

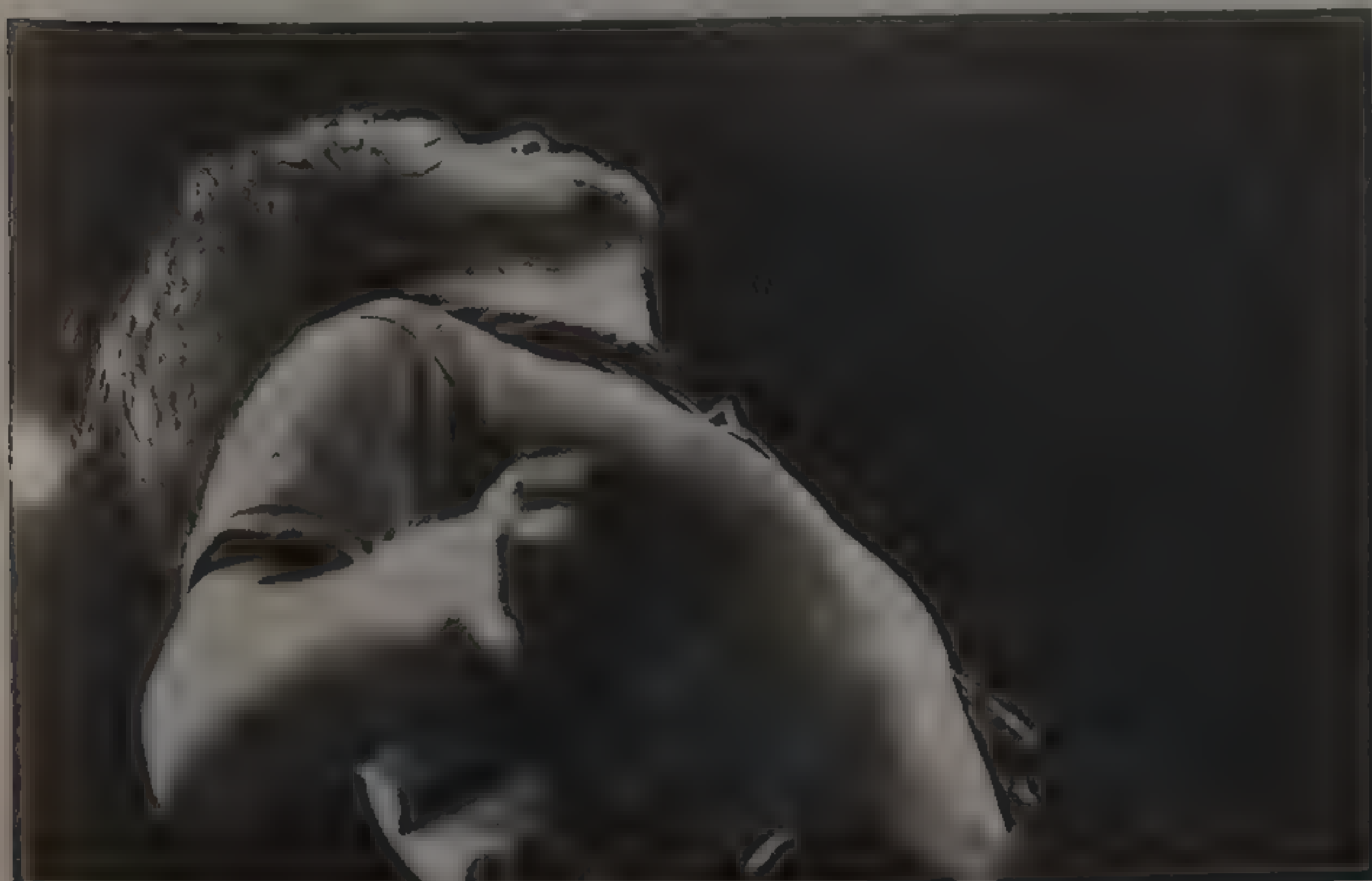
It's not that the press hasn't paid attention—ever since their first EP, the math-rocky *This is What I Know About Being Gigantic*, they've had their time in the indie spotlight—it's just that, well, the press can't get over their song titles.

Now, with names like "Hey! Is That A Ninja Up There?" and "Thanks For the Killer Game of Crisco Twister," the songs are, you know, going to draw at least some attention. But more or less any interview done with the band in their five-year history brings this up to

COURTESY: MINUS THE BEAR

REVUE / WED, APR 5 / ATREYU / REXALL PLACE

Topping both the Billboard charts and last Wednesday's Taste of Chaos lineup, metalcore standard-bearers Atreyu rocked an appreciative (if weary—the evening's festivities were, by this point, well into their sixth hour) Rexall Place crowd. Hailing from the illustrious OC, these SoCal musicians had less than 50 minutes to showcase their crushing vocals and assault the auditory senses with twisted guitar riffs. The arena was pulsing with melodic energy and the crowds were nothing short of disorderly, which is all the more impressive considering that, for roughly 99.9 per cent of the crowd, it was most definitely a school night. —BARBARA CHUNG / barbara@vuweekly.com



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Back Porch Swing brings bluegrass to Africa (and, you know, Edmonton)

PREVIEW

SAT, APR 15 (8 PM)
BACK PORCH SWING
WITH JOANNE AND HALEY MYROL
THE RIVERDALE BLUEGRASS BAND, RAISIN' CAIN
BONNIE DOON HALL, \$15

EDEN MUNRO / eden@vuwweekly.com

Edmonton's **Back Porch Swing** finished up their second album, *Riding*, back in July of last year, but they're only now gearing up for the requisite CD release party.

Why the long wait? Well, Jim and Penny Malmberg, the husband and wife duo who front the band, took some time off to head down to South Africa and volunteer with Edzinkulu, an organization that has adopted a South African village.

While there, the Malmbergs ended up teaching the village children a little bit about bluegrass music.

"South Africa was amazing," Penny Malmberg recalls joyfully. "One thing we learned from being there is that their rhythms and our rhythms are completely different. The children had never heard a bluegrass style before, and we brought a mandolin with us, so it was interesting to see their response."

MALMBERG LAUGHS as she recalls the children dancing and singing along to the unfamiliar western sounds.

"Music is universal, and even though that style is something they had never heard before, you could tell that they were just loving the music," she says. "They were listening for the beat and tapping their toes to it and really in awe of it."

Now that the Malmbergs are home again, they've hooked up with band mates Cam Neufeld and Kevin Jacobson to play what they're calling "vintage music."

"We write our own music, but we do the styles of the early '20s and '30s and '40s," Malmberg explains. "People don't hear that kind of music much anymore, and it's kind of a nice way to keep it alive."

"We like to mix our genres," she continues. "Bluegrass, swing, folk, a little bit of light jazz. We move it around a bit, so we don't just stick to one kind of music." v

REVUE / SAT, APR 8 / TWIN FANGS / STANLEY A MILNER LIBRARY So what are the hip kids up to on a Saturday night these days? Hanging out at the library, of course. Oh, and listening to some of Edmonton's most exciting rock bands. And swapping mix tapes, apparently. Yes, it was a hot, sweaty night in the basement of the Stanley A Milner Library this past Saturday as the Twin Fangs played an amazing set that left everyone at this all ages show/mix tape exchange party in awe. The ferocity of the Fangs was a sight to behold, as singer/guitarist Paul James Coutts and drummer Penny Tentiary smashed out a hook filled set. On a side note, the tape I received, at random, includes, among other things, a song by Danish ex-pop sensations AQUA! So, um, does this mean that they're, uh, cool now? —CONOR TAVIS McNALLY / conor@vuwweekly.com



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But is he going to write "The Logging Song"?

EDEN MUNRO / eden@vuweekly.com

The name **Tim Hus** should sound vaguely familiar to anyone who's caught local country phenom Corb Lund in concert recently.

Hus is the man who wrote a hugely entertaining new verse for Stompin' Tom Connors' "Hockey Song," which Lund faithfully reproduces live. He has plenty more to say, though, coming from the same school of storytelling as Ramblin' Jack Elliott and Johnny Cash. But while Hus learned plenty from their records, the heart of his sound comes from the living that he's done.

"When I came out of high school I went to work in a logging camp as a saw hand and that was where I first started writing songs," Hus recalls. "They were a pretty good audience to play for, because they were all entertainment starved and tone deaf from the chainsaws and generators, so I would sing them songs, and they would appreciate that. Of course, once I wrote a song about what we were doing there. That went over really good, and I've been doing it since then."

Hus admits that much of his material is imbued with a strong Western Canadian identity, but he happily



PREVIEW
THU, APR 13 (8 PM)
TIM HUS
BLUE CHAIR CAFÉ, \$8

points out that his songs, while regionally influenced, have a very universal appeal. He does more than simply name check familiar places, instead tapping into human emotions through the characters in his songs.

"I just came back from a tour of

Germany, and it went over really well," he says. "Not so much because they can identify with the places, but more because they're interested in hearing about other places, which would be similar to if you went to see an Irish group with their homesick ballads about missing Dublin. You don't have to be from Dublin to understand that, because you know what it's like to be homesick for where you come from." ▽

Well, what about the music you're playing?

COURTESY OF THE PUNK NETWORK

the exclusion of all else.

For Murchy, it gets so tiresome he cuts through a set-up with a near-exasperated, "Da da DA DA! It's the song titles question," before I could even finish asking him if they toned down the titles because of it.

"To tell you the truth, I think the song titles on our record are still silly. You know, they're just song titles—we have a song titled, 'This Ain't a Surfing Movie,' which is pretty ridiculous," offers Murchy, although he does admit it has worn on the band. "I think we did try to jump away from it, because so much print had been taken up about the song titles, and we were kind of like, 'Uh, well, what about the music we're playing, dudes? Is that really all you can write about?' It's either that or we're just not funny anymore. Could be a number of things."

But when does he think this business will end? When us media types finally find something new to talk about.

"Once journalists stop asking us the questions about it, I guess it will go away—it may be in your hands, now," he says with a laugh. "We're doing what we can do, it's up to you guys now." ▽

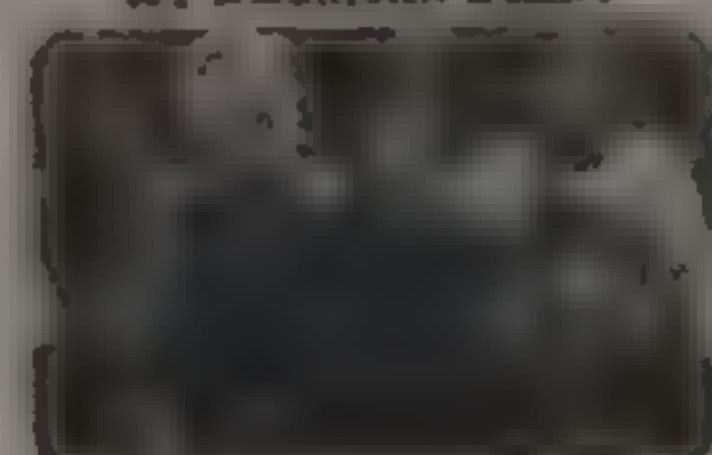
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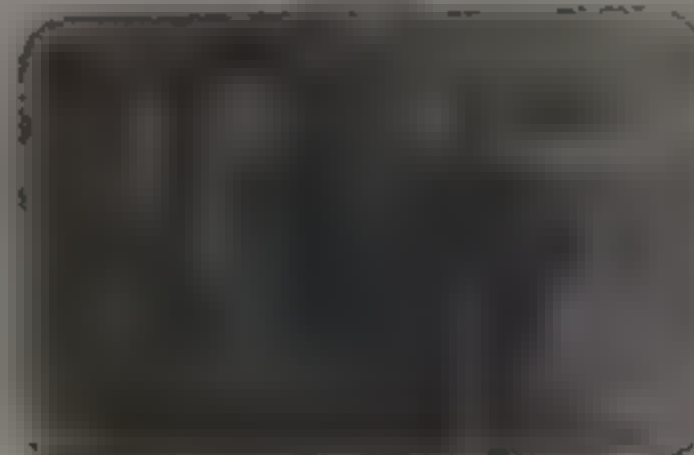
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MY AMERICAN HEART



www.myspace.com/myamericanheart

KIROS



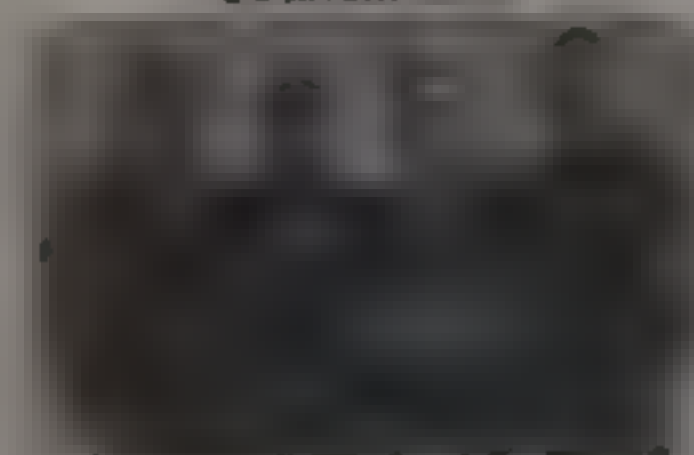
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Tim Hus

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Open stage hosted by Alberta

Crude, 6-10pm

DUSTER'S PUB

Jam hosted by

Brian Petch

FOUR ROOMS

Daniel Cooper

8pm

GRINDER PUB

son hosted by Steve Hoy and

Graham

JAMMERS PUB

Thursday

open jam, 7-11pm

JANIS BAR AND GRILL

Open stage with The Poster

Boys (pop/rock/blues), 8-30pm

JAY'S AND HYDE PUB

HeadWind (vintage rock)

9-30pm

J.J.'S

Showcase Jam: hosted

by the Dr. Oxide Band, 9pm-1am

JONAS' PIANO BAR

Graham's Jazz

KINGSBURY PUB

Engine

NEST

Open stage with Nick

Zyla every Thu until Apr. 20

NORTH BLENDA HALL

hosted by the Wild Rose Old

Tyme Fiddlers Society, 7-10pm

POWER PLANT

Murder City

Sparrows (video release party),

guests, all ages licensed event,

8pm (door), \$5 (door)

RED'S

Road Hammers,

Cordoba, The Uncas, no minors,

7pm, \$28 (adv) at TicketMaster

\$33 (DAY OF)

STARLITE ROOM

Fresh Wes, Paperboy,

Tomtoolery, Vick Vega, Arowbe,

DJs Touch, Dusty Krater, Wezill

and Enlite, no minors, 8pm; \$15

(adv) at Footh, Method,

Treehouse Records and Soular

(WEM)

URBAN LOUNGE

Line of Sight

(rock), free with ticket/\$5 (door)

WILD WEST SALOON

Appolusa

WINSPEAR CENTRE

Tillis

ZENARI'S

The Shufflehound

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retro rock, dance and old school
hip hop

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Oh-no

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Funk

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Thursday top 40, country

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Rock Bingo with DJ S W A G

BUNNY BUDDHA (WHYTE

AVE) Requests with DJ Damian

GAS PUMP

Ladies Nite: Top

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GINGUR SKY LOUNGE

Sweet

Temptation: Easter Long

Weekend Bash

HAVANA CLUB

Urban, hip

hop, Reggae beats with 717

Entertainment

KAS BAR

DJ Mark Stevens, 9pm

NEWCASTLE PUB

Students

Night with DJ Odn

ONE ON WHYTE

Showdown

with DJ spinoffs

OVERTIME BOULEVARD AND

TAPROOM SOUTH

Retro to

New classic rock, R&B, urban

and dance with DJ Mikee, 9pm-

2am, no cover

RED STAR

Femme Fatale: rock

pop, hip hop with DJ Kelly

THE ROOST

Gorgeous

Thursdays: goth/student night

with DJ Eddy, Toonflash, Dr

Lexxi Tronic, \$2 (non-mem-

ber)/free (members before

10pm)/\$2 (member after 10pm)

RUM JUNGLE

Student Night

Great beats

STANDARD

DJ Max Graham

VELVET UNDERGROUND

with DJ Nik 7, guests; no minors

9pm (door), \$4

WINSPEAR CENTRE

Thursday: with DJ Ian, Kelly

and others

Y AFTERHOURS

Aude (Los Angeles)

Y AFTERHOURS

Aude (Los Angeles)

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Aude (Los Angeles)

WILD WEST SALOON

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HALL Uptown Folk Club: The

Bakers, Jessalyn Hart (fiddle),

7-30pm (door), 8pm (show), \$12

(adv)/\$14 (door); tickets avail-

able at TIX on the Square

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Don Berner

Quintet (CD release celebra-

tion), 8pm (door), 9pm (show),

\$8 (member)/\$12 (guest) at

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Choir, 2pm; \$18 (adult)/\$12

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Mass in B Minor by J S Bach: Pro Coro

Canada, Pro Coro Chamber

Orchestra, Martin Riseley (con-

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BLACK DRG TENTHOUSE

of the Dog: John Guliak and the

New Loungans, 4-6pm; no cover

BLUE CHAIR CAFE

Yael Wand

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BURNIE BOON BALL

Porch Swing (CD release celebra-

tion), Joanne and Haley

Myrol, The Riverdale Bluegrass

Band, Raisin' Cain; 8pm, \$15

(incl. CD) at door, Myhre's

Music, Blackbyrd Myozik

CASINO EDMONTON

Sugar (pop/rock)

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JEFFREYS CAFE

Gorgie

Matthews (blues/country),

8-30pm; \$10

JEKYLL AND HYDE

HeadWind

(vintage rock); 9-30pm

J.J.'S PUB

Slowburn (rock,

blues)

KINGSBURY PUB

Bitter

KING EDWARD HALL

AfterGlow: A cabaret and down

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Magic, Laurelle plus DJs and

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POWER PLANT

Protest the

Hero, Bayside, A Wilhelm

Scream, The Spill Canvas and

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6pm (door); \$15 (adv) at

Blackbyrd Myozik, FS (WEM),

Megatunes, Power Plant

RED'S

Wonderland, Armin Van

Buuren, BK, Capital J, no

minors; 7pm (door); \$39 45

STARLITE ROOM

Bear, Fractal Pattern; no minors,

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with People's DJ

STONEHOUSE PUB

Top 40 with

DJ Tysin

TWILIGHT AFTERHOURS

Flashback: house/hard with

Johnny Dangerous, Andy Inertia,

guests, 1-7am

WINSPEAR CENTRE

Mass in B Minor, conductor

Richard Sparks, presented by

Coro Canada, 7-30pm

Y AFTERHOURS

Fridays: Deep funky house with

Guru Nic-E, Rob Tryplomene,

Status Inc, Tory P. Bree, no minors,

1-8am

Y AFTERHOURS

Fridays: Deep funky house with

Guru Nic-E, Rob Tryplomene,

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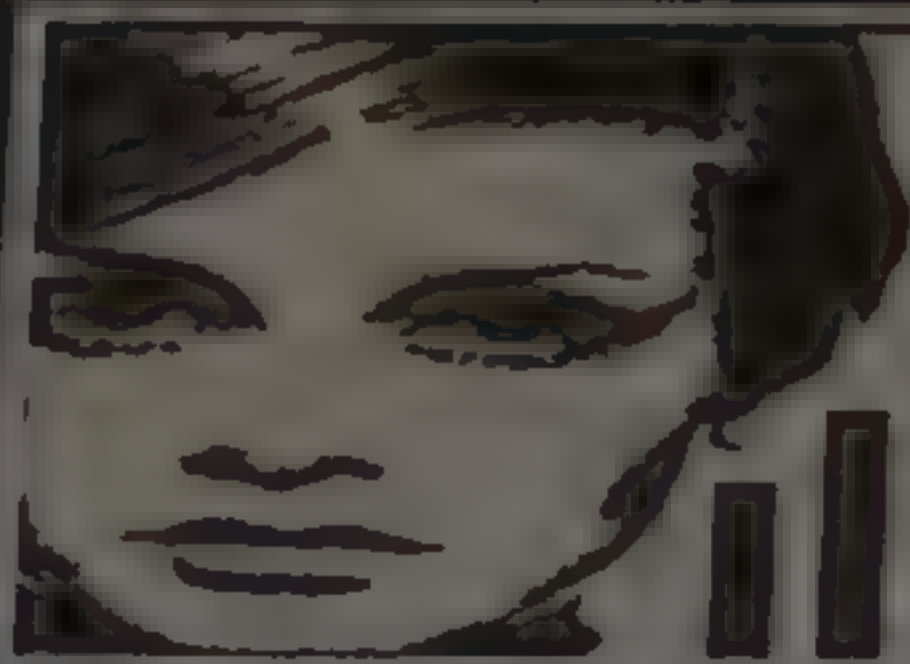
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1-8am

Y AFTERHOURS

Fridays: Deep funky house with



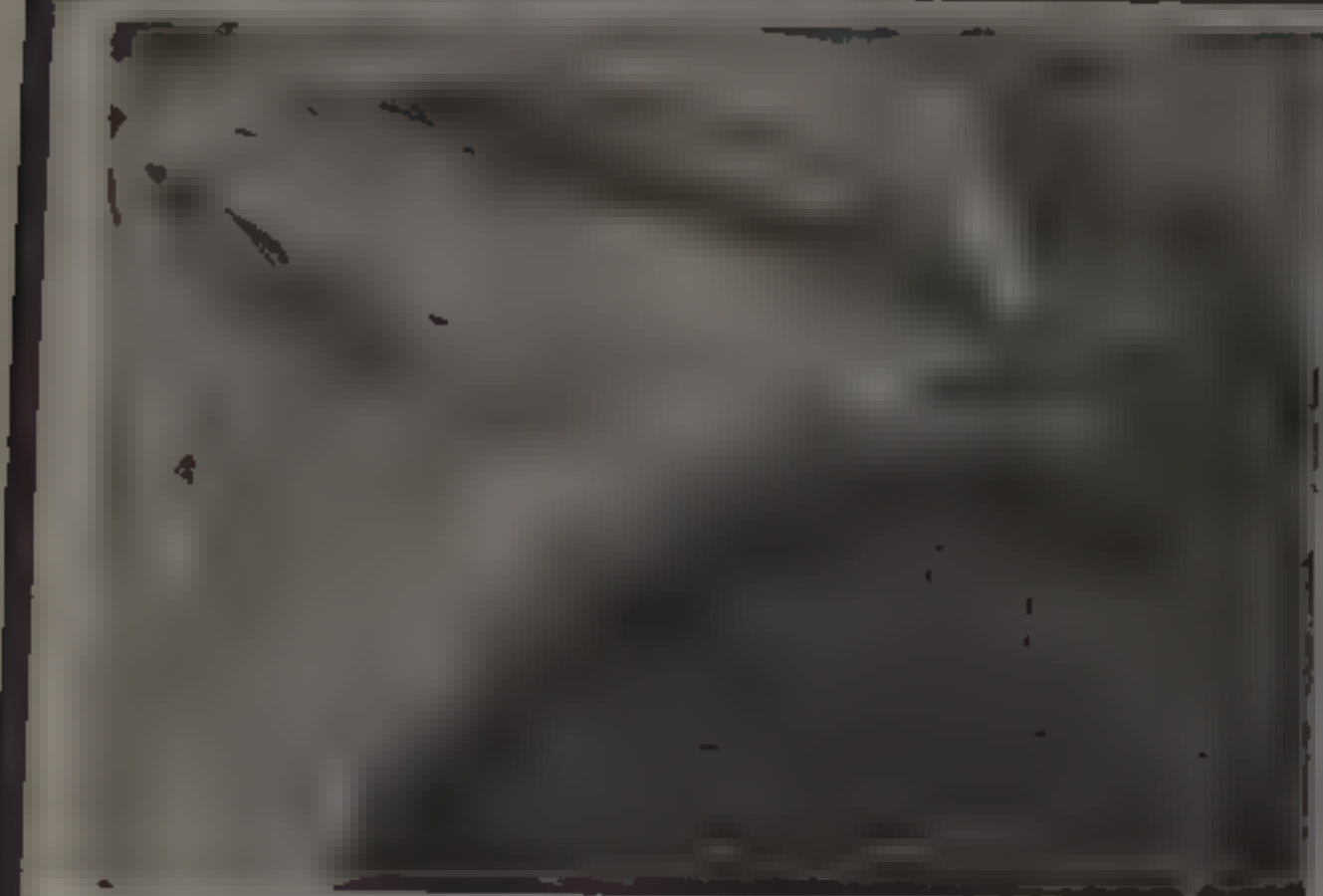
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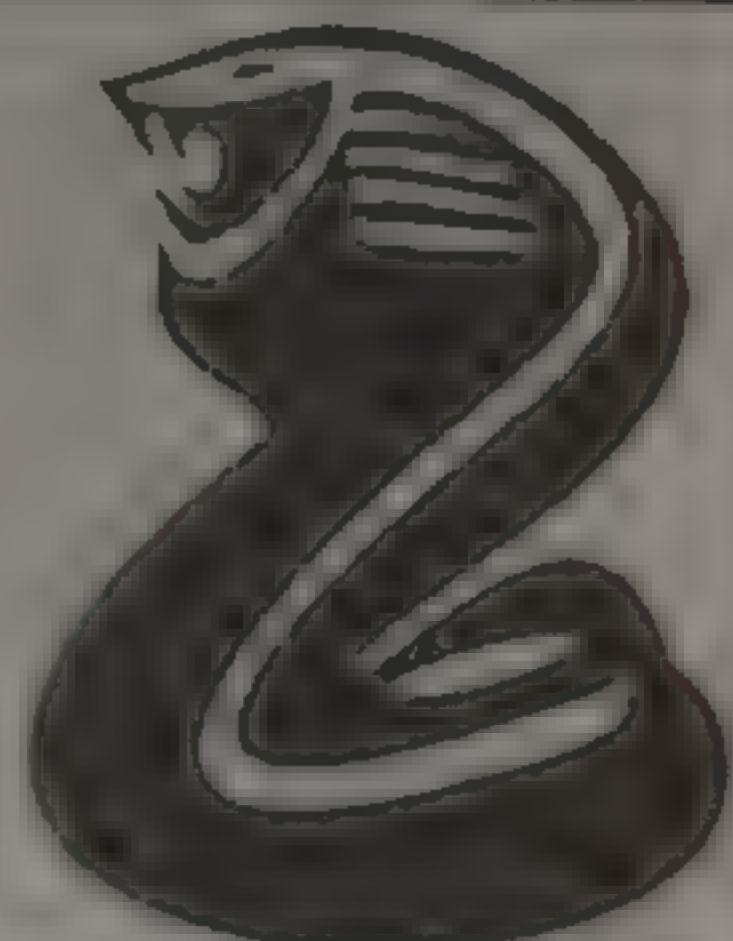
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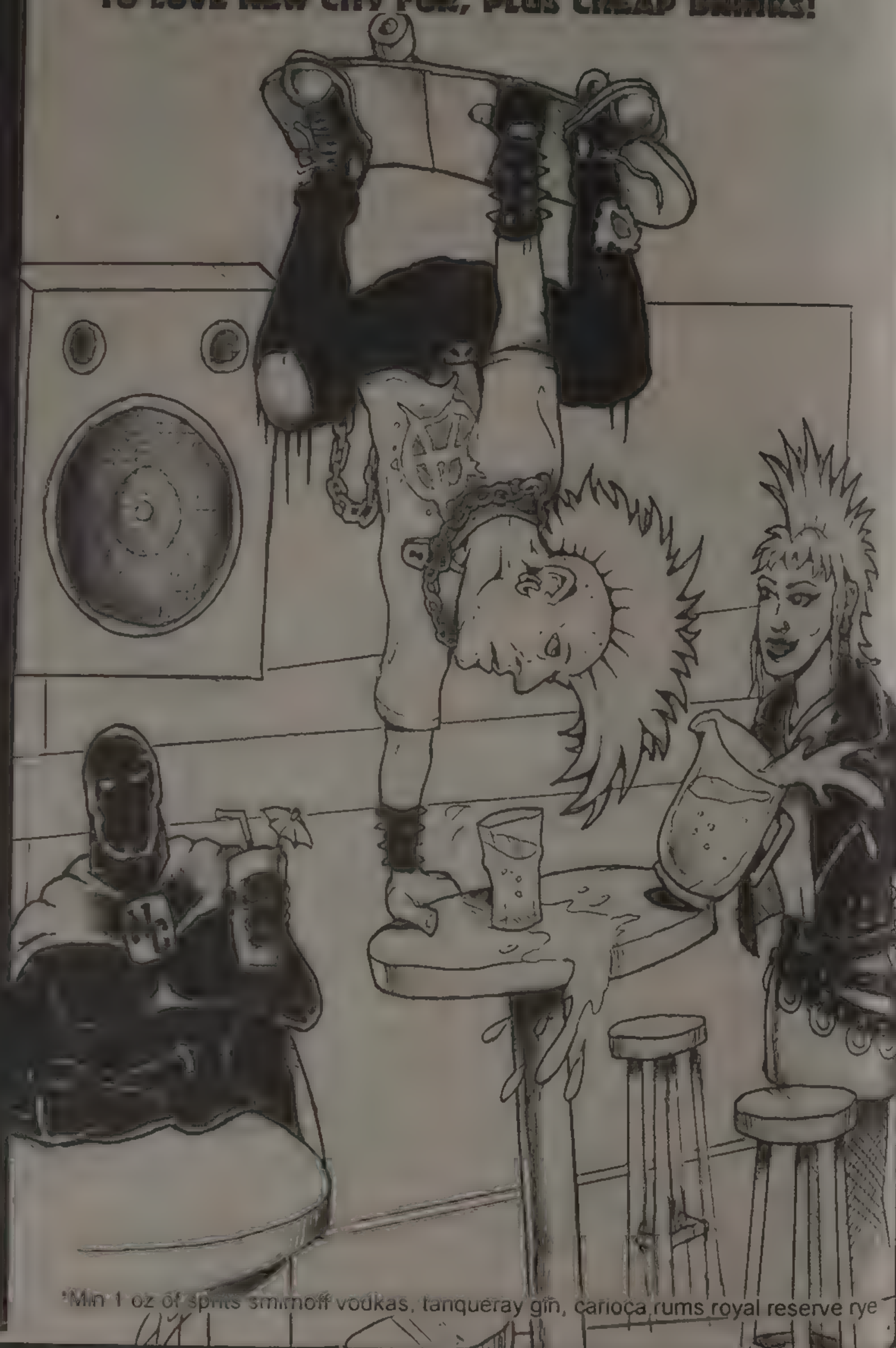
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*Min 1 oz of spirits smirnoff vodkas, tanqueray gin, carioca rums royal reserve rye

Age ain't nothin' but a (really, really low) number for My American Heart

MIKE LAROCQUE / michael@vuwweekly.com

Getting older isn't without its advantages: driving a car, (legally) drinking at a pub and voting are just a few of the sweet pleasures that come with reaching adulthood.

A certain amount of life experience is needed to sing about the heart-breaking breakups and hot hookups that make up the majority of the popular music oeuvre as well, but for teenaged California quintet My American Heart, that requirement seems to have been, by necessity, waived, although the struggle for credibility doesn't get much easier when your band's average age hovers just below the drinking age in most of North America.

"They're a lot of older people in the industry, and it often feels like we have a lot to prove—especially responsibility-wise," says the band's chief vocalist Larry Soliman. "It's like they hear that we're 18 and they expect so much from us, but we just go and do what we can. They think we're just kids, but I think we're definitely not."

WELL, NOT TECHNICALLY, but having toured North America when they were all 17 years old, My American Heart is a notable exception in a business where most of the groups playing on an international scale are in their twenties, at least. Since the release of their debut album *The Meaning of Makeup* in the fall of 2005, the band has toured relentlessly and seen their popularity skyrocket, proving that they have the chops to not just survive life on the road but also make a name for themselves. But despite this experience, the group has surprisingly little to say about success in the music business—save for the standard parent-talk of hard work and determination.



PREVIEW FRI, APR 14 (6PM)
MY AMERICAN HEART
WITH DEADBEAT ROMEO
REQ'S, \$7

"You get what you put in, pretty much," declares Soliman. "That's the way the industry works. You keep touring and promoting yourself, keep letting people know you're still a band and that you're still making music and people will start to hear things. Touring especially—we've been on the road since last February, and we haven't been home for more than

three weeks just to enjoy ourselves."

It's a busy life, but one that keeps a group of teenagers that would otherwise be living the life-ordinary on the road, around the country and playing music for a living—a dream rarely attained by most musicians, not to mention those that are barely out of high school. Besides, even if work keeps Soliman away from home, he's well aware of the alternative.

"I'll hear my friends talk about school work and college work and stuff like that," he laughs. "I just think, that's what I'd be doing if I wasn't doing this, if I wasn't on the road." ▽

Ayla Brook discusses Taj Mahal's *The Natch'l Blues*

RETRO **DISTANT REPLAY**
STEVEN SANDOR
distantreplay@vuwweekly.com

AA Sound System's Ayla Brook is certainly one of Edmonton's most engaging songwriters. His band's 2004 album of songs dedicated to Brook's late mother, *Lily Plain... You're Hardly Poor*, was an evocative blend of lyrical honesty and engaging sound, and they'll be back with a new album later this year.

Brook also just got back to Edmonton from the International Folk Music Alliance, held in the SXSW city of Austin, Texas. Unlike other festivals, where bands play at showcases, acts at the Alliance play out of hotel rooms, and fans go from suite to suite to see different acts.

"It's like a folk festival in your hotel room," says Brook, who played the "Beaver Suite," a showcase of Canadian acts.

As for his selection for the album that most influenced his musical career, Brook goes with *The Natch'l Blues*, from American guitar legend Taj Mahal. *The Natch'l Blues* was his second album, and, with its reggae and Gospel influences, the record put the blues back in vogue in a time when most teenagers were into psychedelic rock.

Brook's reason for choosing the album is simple. "It's the album I learned to play guitar to," he says. "It might not be immediately evident in AA, but the album had a lot of influence on my playing and my vocals. We are similar in the sense that we both try to do as much as we can with a limited vocal range, even though his style was more aggressive than mine."

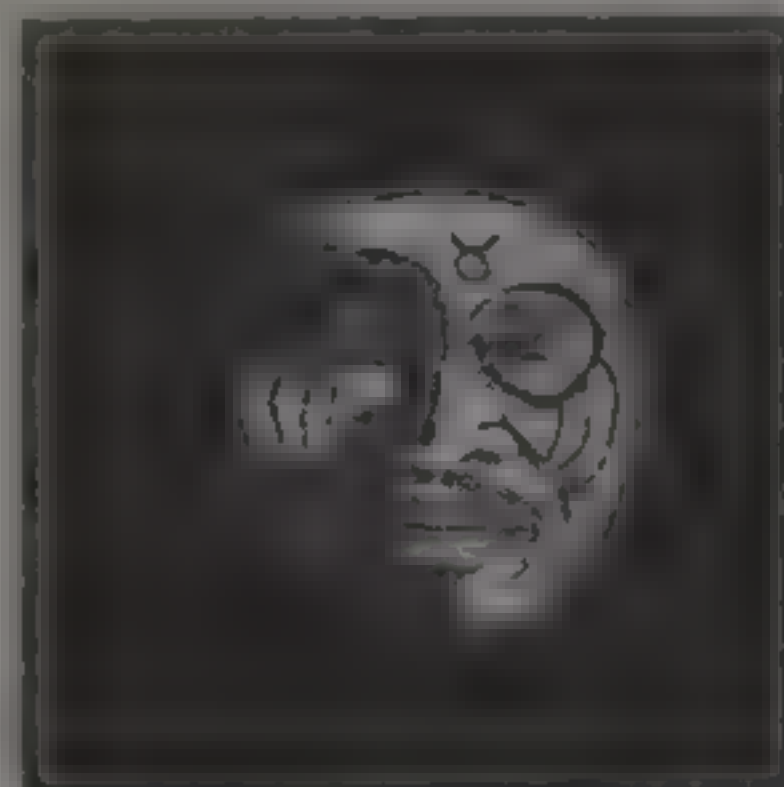
Unlike most blues men, who stereotypically come out of Chicago or the backwa-

ters of the Deep South, Taj Mahal is from Massachusetts, hailing from a liberal, educated background.

Brook, who grew up in a rural setting but had parents who were involved in post-secondary education and government, feels he understands the mix of liberal and folk influences that Taj Mahal must have experienced growing up in New England. And when the guitarist played the Edmonton Folk Fest back in 2003, Brook was so impressed that he actually was lost for words.

"I was backstage, and that was the first time I have ever been so awestruck," he remembers. "I couldn't say anything to him."

Brook might have been quiet on that day, but with a new AA album coming out sometime soon, you get the feeling he's going to have a lot to say later in 2006. ▽



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Bach's Easter *Mass* rings in cream eggs and ham

SARAH CHAN / sarah@vuwweekly.com

The Easter long weekend is highly anticipated by all who enjoy having a short work-week. It is also, you know, the anniversary of Jesus Christ's crucifixion, not to mention the season of those Cadbury cream eggs.

Secular or sacred, though, anybody with any taste will be humbled by **Pro Coro Canada's** last offering this season, Bach's *Mass in B minor*.

Bach's *Mass* was never performed while the composer was alive. Historical accounts describe this work as Bach's devotion to combining his Christian creed with his musical prowess. It boasts of being both dramatic and didactic, and reflects Bach's diversity.

"The *B Minor Mass* is a culmination for him," conductor and artistic director Richard Sparks says. "It was not a piece that was performed over

PREVIEW

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his lifetime, nor was it written with that in mind. He basically compiled it at the end of his life, adapting music he had written during his career. He really meant it to be a culmination of what he was capable of; in that sense, you get to see a lot of Bach in this piece."

THERE ARE SEVERAL soloists from the choir who have a similar reverence for the piece, including Mireille Javec, who knows she must pace herself in order to deliver fully on all her solos in this substantial and monumental work.

"There's a lot to get out of the composer if you're a musician," Javec

explains. "It's not something you can do if your chops aren't there. You have to keep it going, because it is a challenge, and that's why I like it as well."

"There's just really nobody like Bach in our history, just because of when he was born and where he was born and his influence and who he was," she continues. "He was a brilliant composer and his music is beautiful. You can bring out many different layers of beauty. You don't tire of it, and you can always find something new."

With this group of professional choristers celebrating 25 years on the scene, a huge work like Bach's *Mass in B Minor* promises to pay homage to the significance of Easter weekend.

"Having a choir as accomplished as Pro Coro allows you to express those fugues cleanly and with clarity," Sparks enthuses. "That's where I think a group like this can really shine." ▼



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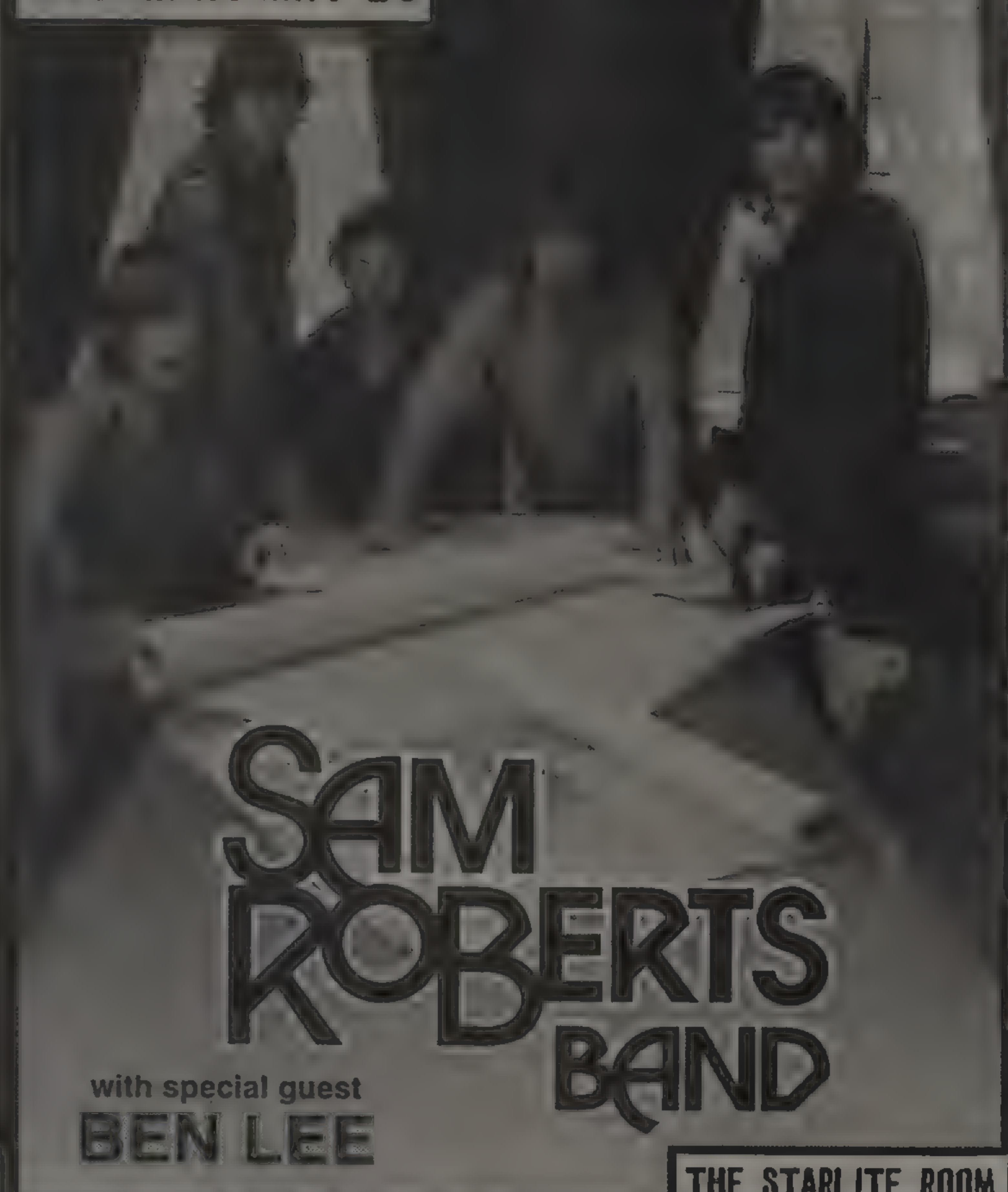
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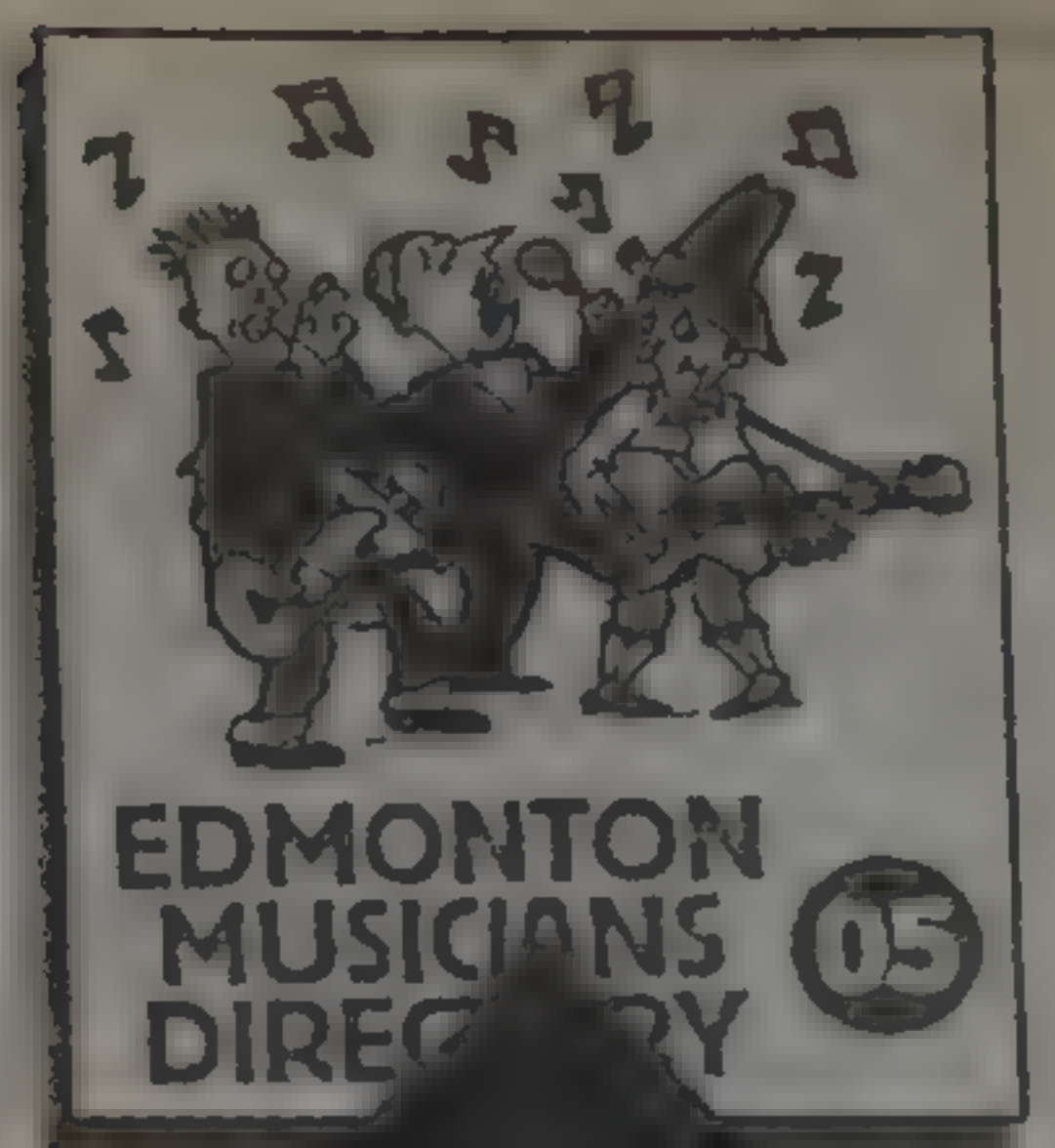
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FRONT OF THE LINE



REVUE / FRI, APR 7 / UNCLE OUTRAGE / STARLITE ROOM Amongst the slew of Edmonton bands creating fun and dancey retro music with loud guitars and keyboards these days comes one with a slightly different angle. Uncle Outrage create an exciting mix of punk and electronic fuzz with their tongues firmly planted in their collectively smirking cheeks, making it hard to tell if they take anything—let alone their music—seriously. Whether it's a bold musical experiment or just a chance to have a little fun on stage doesn't really matter: the band manages to jam a pointed stick in the eye of entrenched musical conventions, while oozing contagious silliness. So who the hell cares what it all means? Just shut up and have fun with them already. —PHIL DUERRON / phil@vueweekly.com



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MATTHEW BARBER

One of Canada's most promising new songwriters returns with a heartbreakingly personal album with guest appearances by members of Stars, Metric, and Jill Barber.

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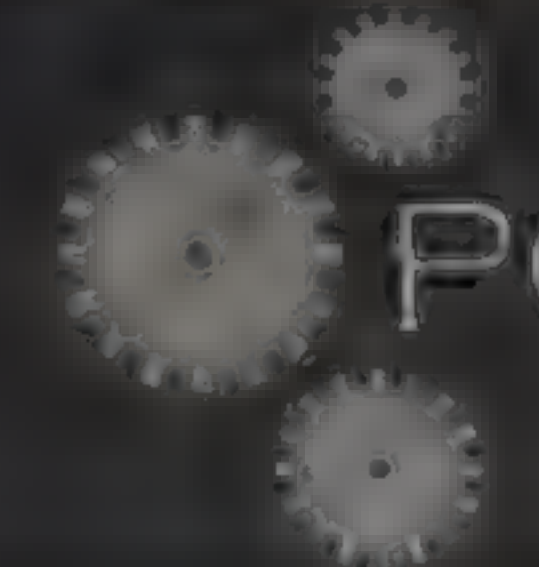
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NEW SOUNDS

MASSIVE ATTACK
COLLECTED
VIRGIN

SHEENA ROSSITER / sheena@vuweekly.com

THIS ROCKS During moments of heavy inebriation, have you ever felt you needed to create a soundtrack for your life?

That you need to carry your own portable stereo around to play music that will suit your ever-changing mood of deep despair? Massive Attack's latest, the best-of disc *Collected*, proves to be the ultimate soundtrack for these bleak moments of isolation. It sparks musical memories from the silver screen with woozy pop experimental sounds that loosely recall the mid-'90s electronic music (and, indeed, cinematic and pop culture) milieu.

"Angel" creates a flashback of Brad Pitt watching his mom's trailer being burnt to the ground in *Snatch*, and "Unfinished Sympathy" re-hatches a sultry sex scene between Sharon Stone and William Baldwin in *Sliver*. "Teardrop," Massive Attack's most widely known track (also notable for its unique music video that features a singing fetus that's still in the womb) is now the soundtrack for the currently popular medical drama *House*.

But these on-screen associations are less important than your own internal ones: *Collected* is the perfect soundtrack for the down time in your own personal movie, whether or not it happens to feature Brad Pitt or Sharon Stone.

MORRISSEY
RINGLEADER OF TORMENTERS
ATTACK/SANCTUARY

MARC MORIN / marc@vuweekly.com

THIS IS OK Morrissey is back doing what his fans love him for. No, not protesting seal hunts in Canada (or, you know, reuniting The Smiths). I'm talking about, um, singing. Emoting. The kind of thing he's doing on his latest album, *Ringleader of Tormenters*, which has all the suave vocals and British sex appeal any aging '80s proto-goth could hope for.

Unfortunately, though, this album is simply just another Morrissey album. While slower and classier than his previous album, *You Are The Quarry*, *Ringleader of Tormenters* has a more important and classical feel to it, which could be attributed to the influence of composer Ennio Morricone. I am huge fan of Morricone's spaghetti-western themes, but the new direction Morrissey takes seems to be a more mature, less interesting one.

This most recent work is a very good one, and has a good groove to it, but unfortunately, Morrissey is still standing in the shadow of his prior works with The Smiths, despite his latest attempts. Morrissey fans should check this out, but everyone else should start with The Smiths and work their way up to this one.

PINETOP SEVEN
BENEATH CONFEDERATE LAKE
EMPIREAN

EDEN MUNRO / eden@vuweekly.com

THIS IS OK Pinetop Seven were especially productive during recording sessions for last year's *Night's Bloom*, producing more material than could be used for the album. That's good news for fans of the band's dark and desolate folk music, since leader Darren Richard has seen fit to collect several of those unused tracks, along with a few other pieces, and release them as *Beneath Confederate Lake*.

The album sounds, at times, like the soundtrack to a silent film, and one has to wonder if that idea was not the inspiration behind the oddly titled and saloon piano-driven "Fado graph of a Yestern Scene." Elsewhere, the short banjo pieces "Lewis & Clark, Pt. 1" and "Lewis & Clark, Pt. 2" are drawn from the soundtrack to an independent film and that's exactly what they sound like: while the tracks are fine, they seem slightly unnecessary as more than filler between longer songs.

Beneath Confederate Lake is a quiet introspective album that plays out like a shadow of the past. You can almost see the film flickering across an old screen as it rolls.

PRETTY GIRLS MAKE GRAVES
ELAN VITAL
MATAUOL

ROSS MOROZ / ross@vuweekly.com

THIS IS OK On "The Number," the third cut off of Seattle quintet Pretty Girls Make Graves's third album, vocalist Andrea Zollo cuts through the track's marching-band drums, jangly guitars fuzzed-out bass and Elton John-esque piano riff with what amounts to a three-line distillation of the entire world-view of the so-called MTV generation. "Because I want," she yelps "and I don't know what I want / but when I want it / I want it."

Whether the track—or, indeed the entire album—is intended as an ironic commentary or a fist-pounding manifesto is never entirely clear and herein lies the real strength of *Élan Vital*: while it's easy to criticize the record's too-perfect amalgamation of the last five years of indie rock (8-bit computer bleeps coexist with anthemic, driving, Arcade Fire-style choruses; lo-fi organs sit alongside hand claps and choppy disco drumming), it's entirely possible that this schizophrenia is less of a cynical calculation than a clever insightfully post-modern pastiche. But probably not.

Oh well—it's catchy, anyways, and even if it's not particularly original, it sure beats the living hell out of...

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THE VINES VISION VALLEY CAPITUL

ROSS MOROZ / ross@vuweekly.com

GROSS An analogy: KFC is disgusting. I hate it. It's unsalvageably gross on just about every level. But I still find myself eating it every six months or so. Why? Simple: sometimes you forget how gross something is, and, therefore, you need to be reminded, usually in the most gag-inducing, bile-creeping-up-the-back-of-your-throat sort of way. Yum.

Which brings me to *Vision Valley*, the third album from Australia's Vines. In the three years since their previous release (and the five years since their limp, generic, pseudo-garage rock call to arms "Get Free" became that year's "Song 2," getting roughly equal play on MuchMusic, in beer commercials and, of course, after goals at hockey games), my seething distaste for the group had faded somewhat.

Well, thanks to *Vision Valley*, my memory has been jogged: The Vines are still gross. Their smirking, big-label imitation of post-millennial garage rock is still gross. Frontman Craig Nicholls's whiney, atonal, pseudo-Kurt Cobain pout-rock wailing is still gross. And any band that writes songs called "Dope Train" or "Fuk Yeh" (spelled, unbelievably, just like that) is, undeniably, gross. So much so that "sucks" just doesn't seem to do this one justice, hence the drumstick. Bon appetite.

PINK
I'M NOT DEAD
SONY

EDEN MUNRO / eden@vuweekly.com

THIS SUCKS Pink's lyrics are often full of self-confidence, but the music rarely holds up. "Leave Me Alone (I'm Lonely)" sounds an awful lot like the watered-down "modern rock" music that all but disappeared in the early '90s, and while "Cuz I Can" and "U + Ur Hand" find her dishing out plenty of juvenile verbal abuse, the lightweight music just doesn't sound as angry as she does.

It's when Pink packs up the computer and settles in with an acoustic guitar that there's a hint that she might be capable of something more than big talk over top of a glossy American Idol sheen. While Pink still labours with some painfully generic songwriting, vocally she serves up a Janis Joplin-influenced rasp on "The One That Got Away," and the sound suits her far more than the heavy production apparent on the bulk of the tracks. Until she leaves the hit makers behind, though, Pink is destined to struggle to find her own sound. ▼



REVUE / THU, APR 7 / METRIC / SHAW CONFERENCE CENTRE It's been less than a year since their last visit to Edmonton, when they played three sold-out nights at a sweaty downtown club. This time Metric (and their fans) had a little bit more room to work with at the cavernous Shaw Conference Center, which was reverberating with art-pop loving concertgoers singing and dancing to every beat. Floating in the sea of people between songs, one couldn't help but overhear voices of grown men gush like school children over Metric's lead vocalist, Emily Haines, who, between her energetic delivery and, um, short shorts, undoubtedly impressed all factions of her wide and diverse following. For the most part, the Toronto-based indie popsters played fast and furious, though the drawn-out ending of the performance was, admittedly, almost painfully long. —BARBARA CHUNG / barbara@vuweekly.com

HAIKU! QUICK SPINS
WHITEY AND TB PLAYER
quickspins@vuweekly.com

RICK MURKINS
THE AGORAPHOBIC COWBOY
ARTISTSHARE
SCTV: Rad!
Honey I Shrunk the Kids: Meh...
This album: Dogshit.

JEFF MARTIN
EXILE AND THE KINGDOM
NEVADA
This crap sucks so bad,
I wish the Tea Party would
Get back together

VARIOUS ARTISTS
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RUBY MOON
Hank's classics covered
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EMI
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I swear, man, those Swedes must put
Drugs in the water

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LANEWAYS
HUMBLEBEE
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And, oh yeah, drums too

VERNON REID & MASQUE
OTHER TRUE SELF
FAVORED NATIONS
Guitar master Reid
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Truly colourblind

LIZA MINNELLI
LIZA WITH A "Z" RE-ISSUE
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Schmaltzy with an "S"
Ham-fisted with an "H" and
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Max Graham tries out new spin cycle

SHEENA ROSSITER / sheena@vancouverweekly.com

If it weren't for DJing," pontificates Canadian all-star DJ Max Graham, "I would have probably gone into graphic design or some aspect of architecture. I would have needed to be doing something creative with my energies."

The aspiring draftsman probably won't have to worry about making a career change anytime soon, though.

The prolific re-mixer and owner and creator of electronic music label Shine Music has surged ahead full force for the past 10 years with a successful career as a DJ and an electronic music producer.

Graham has proved time after time that his creativity is vast and diverse, and he's practically held a permanent spot on the list of top ranked DJs worldwide for the better part of a decade.

Graham—who originally began as a hip-hop scratch DJ in the late '80s and early '90s—fell in love with the house music scene while attending raves during the mid-'90s in Ottawa.

"The house music scene was more enchanting than hip-hop DJing," he explains. "With hip-hop music, people simply want to hear particular tracks,

PREVIEW

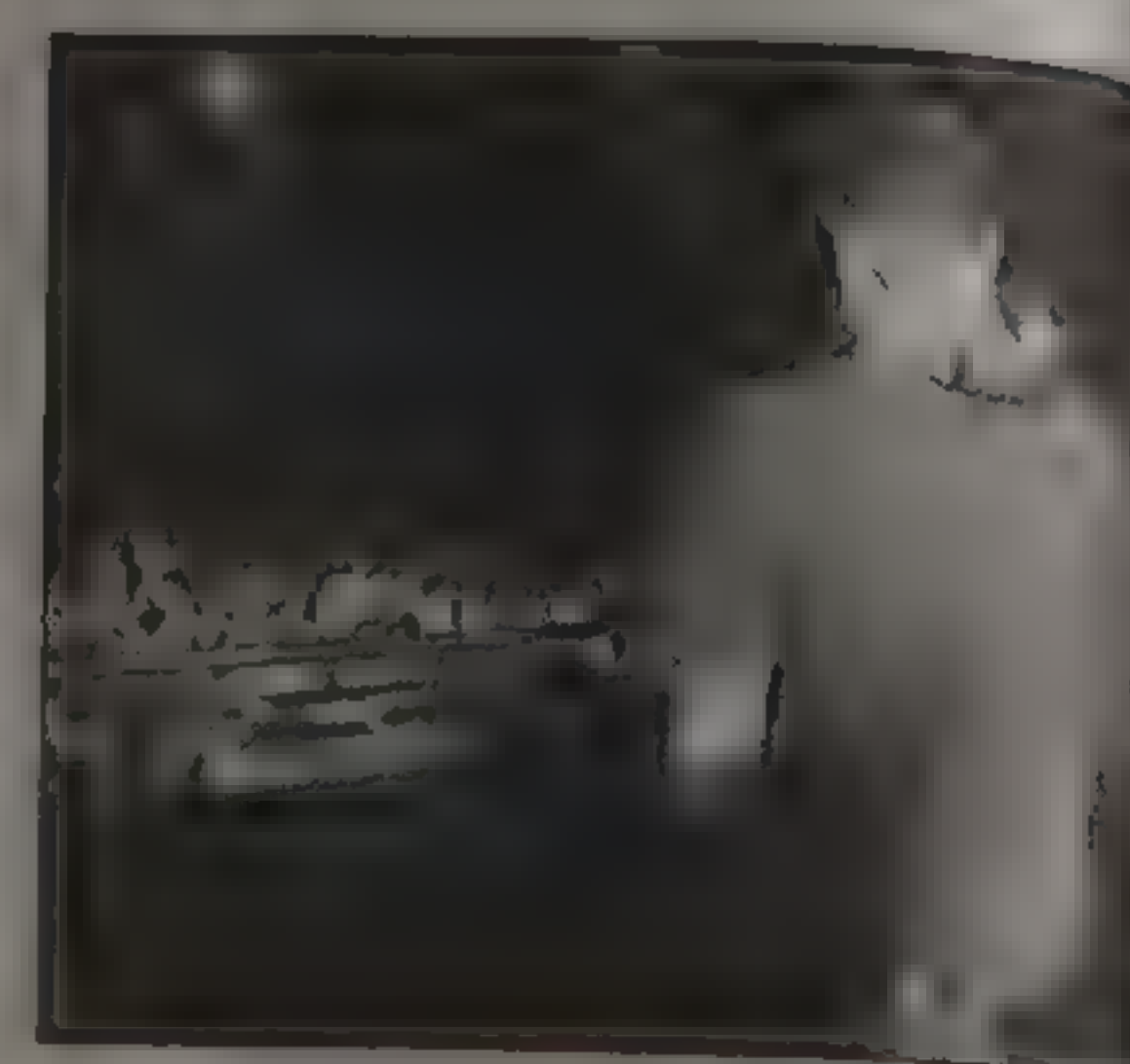
THU, APR 13 (9 PM)
MAX GRAHAM
THE STANDARD, \$20

and they don't realize the whole process of DJing. But in house music, people actually know and appreciate what the DJ is actually doing, and recognize the DJ's talent."

ALTHOUGH HE'S NOW based in Montreal (after first single-handedly transforming his hometown of Ottawa into a city with a booming house scene), Graham's talent and passion for his music has taken him all over the planet.

It's evident that Edmontonians are on par with the rest of the world when it comes to recognizing his talent: Graham—who is possibly best known among neophytes as the producer of the popular Yes remix "Owner of a Lonely Heart"—has entertained wall-to-wall crowds in Edmonton in the past. The venue is larger this time around, though, to accommodate his growing Edmonton fan base.

Fresh from the Winter Music Con-



ference in Miami—an annual conference that showcases new electronic music—Graham promises his set will feature five new tracks that he has added among other DJs, such as his peers Deep Dish and DJ Sander.

"April is actually the perfect time to go and see DJs, since they are fresh from the conference in Miami," says Graham enthusiastically. "People can expect a mixture of some of my old tracks as well as some fresh new tracks that will show the ever evolving style of electronic music."

Graham's passion and energy for his music will certainly keep filling the club—and, if it doesn't soon, he can always try his hand at building one. ♡

ZODIAC

FREE WILL ASTROLOGY

sheena@vancouverweekly.com

ARIES (MAR 21 - APR 19)

When I was a kid, I read *Highlights* magazine. My favourite feature was the section that asked Zen-like questions such as "Can you laugh and cry at the same time?" or "If you were a talking parrot, what words would you want to learn?" For this week's horoscope, I've borrowed the spirit of that old source of inspiration. May the following passage incite your raw wonder and feral innocence: What's more beautiful: the smell of an orange or the sight of a green hill in spring? Under what circumstances might you eat dessert before the main course? Have you ever seen a statue wink? Is it possible to fall up instead of down? Describe how you'd catch a dragonfly without hurting it. Tell a story that's half-true and half-lies. Can you grow brain cells just by thinking you want to?

TAURUS (APR 20 - MAY 20)

Lately I have this recurring vision of you crawling up out of a deep hole. I've even had two dreams with that theme. Each time, you seem to defy gravity as you climb by clawing at the sides of the hole and pulling yourself higher and higher until you finally emerge into daylight. Why am I having these fantasies? Are they a metaphor for your life right now? I shudder to think that you've been in an abyss as profound as the one I've been seeing, though I'm ecstatic about the prospect that you're about to escape.

GEMINI (MAY 21 - JUN 20)

The Chinese poet Yuan Mei (1716 - 1798) was heavily influenced by Buddhism but was also skeptical toward it. He was eager to learn from the very tradition he criticized. The book of his selected poems is entitled *I Don't Bow to Buddhas*. According to my analysis of the astrological omens, this is an excellent time for you to follow Yuan Mei's lead. Are you smart and subtle enough to practice his split-minded approach? I think you are. Try this: intensify your love and respect for the ideas you're inspired by, even as you explore your doubts about them and subject them to rigorous testing.

CANCER (JUN 21 - JUL 22)

"What astrological transit did Galileo have when he first turned a telescope toward the heavens?" asks Richard Tamas, author of *Cosmos and Psyche*. "What transit was coming to bear on Betty Friedan when she conceived of writing her seminal book *The Feminine Mystique*?" he continues. "What transit was Sigmund Freud experiencing when he had the breakdown-cum-breakthrough that propelled him into his life's work?" There's not enough space to answer those questions here, Cancerian. I invoke them because I want to suggest that you're currently basking in cosmic influences that could hatch a quantum leap with resemblances to those of Galileo, Friedan, and Freud.

LEO (JUL 23 - AUG 22)

"Dear Rob: I have to say that you unfailingly tune in to my manic and riotous subconscious screams every single week and help me transform them into something beautiful, fresh and worthy of serious amusement.

How do you do it? Can you teach me how to perform the same service for myself? —Leo Longing for Self-Mastery." Dear Future Self-Master: You may not realize it yet, but in the past few weeks, you Leos have acquired scads of data that could provide excellent fodder in your quest for self-mastery. I suggest that you pore over your recent past and gather up the rich clues.

VIRGO (AUG 23 - SEP 22)

Many protests took place on the third anniversary of America's invasion of Iraq. But they were mild, not wild—more like Sunday picnics than the fierce mass demonstrations that raged in 2003. New York's rally drew a mere 1 000, Washington's 300. The march near where I live was a small affair led by two octogenarian women riding cream-coloured scooters. They snacked on cookies and sang "This Little Light of Mine." I was shocked and awed by the lack of passion, especially since it's now even more appallingly obvious how stupid the war is than it was in the beginning. Don't you dare allow a similar apathy to creep in to your own fight for justice, Virgo. For the sake of your future, you've got to redouble your righteous, ingenious anger.

LIBRA (SEP 23 - OCT 22)

The coming week should include a lot of back and forth, give and take, and to and fro. It will be a favourable time to jump into spirited debates and seek clarification through good-natured arguing. Dynamics that might feel uncomfortably adversarial at any other time could be invigorating now. In fact, I encourage you to bring up touchy subjects that everyone has been avoiding, because it's likely you'll finally

be able to deal with them in candid and constructive ways. Your power symbol for the week is a child's seesaw.

SCORPIO (OCT 23 - NOV 21)

"Dear Dr Breznys: Usually I gobble up your words. They're soul food that nourishes me for days. But last week's horoscope gave me indigestion. Was there a hidden meaning? Can I coax a deeper interpretation out of you? I promise I'll give you the secret handshake and tell you the secret password. (It's swordfish.) Help me out. —Scorpio Who Hates Secrets Unless I'm Keeping Them." Dear Scorpio: I think the problem is that you've been keeping so many secrets for so long that you've come to assume that every situation is crammed with secrets. The truth is, this is a highly unsecretive time for you. You should proceed as if there's no good reason to hide anything and as if everyone is willing to reveal themselves freely.

SAGITTARIUS (NOV 22 - DEC 21)

"The wisdom of this year is the folly of the next." So said the fortune cookie message I got last night while having dinner at a Chinese restaurant with two Sagittarian friends. As I read my oracle aloud, one of my companions said, "Ain't that the truth!" and the other barked, "You got that right!" I take this to mean that it's my duty to share my fortune cookie oracle with you. What wisdom from last year is now being revealed as folly? And what are you going to do about it?

CAPRICORN (DEC 22 - JAN 19)

In the Bible's Book of Exodus 34:14, God says His name is "Jealous." Literally. Why isn't this fact more widely discussed by peo-

ple who care about religion? In his book *50 Things You're Not Supposed to Know*, Russ Kick says it's because America's pledge of allegiance would have to be altered to say "one nation, under Jealous," and would lead to a redesign of US currency, on which the motto "In God We Trust" became "In Jealous We Trust." Your assignment, Capricorn, is to withdraw your support for any deity that calls himself or herself "jealous"—even as you also renounce any impulse in you that indulges in jealousy. It's time to drive home to yourself how insane it is to compare your life to anyone else's. You're perfect the way you are.

AQUARIUS (JAN 20 - FEB 18)

Years ago I had a girlfriend who was a performance artist. At Easter time every year, she did a show in which she walked barefoot on top of a spiral row of 22 coloured, uncooked eggs without breaking more than a couple of them. Being 5' 3" and 102 pounds helped her accomplish this semi-miraculous feat, but it still required great skill and concentration. I believe you have a comparable task ahead of you, Aquarius. Better start practicing.

PISCES (FEB 19 - MAR 20)

Here are your words of power for the coming week, Pisces: finagle, serendipitous, tinker, ad lib, revise, crafty, balance, rectify. I urge you to carry out actions that embody the spirit of all those terms. Once you do, I believe you'll be in perfect alignment with the cosmic forces coming to bear on you, and will therefore have prevailed upon those cosmic forces to provide you with the metaphorical equivalent of a skeleton key, universal password, or Swiss army knife. ♡

Nothing says class like making a buck off a dead pornstar—especially if he's your son

QUEER

3 DOLLAR BILL

RICHARD BURNETT
threedollarbill@vuwweekly.com

Ever since Montreal's infamous sin-city prohibition days, when the city didn't outlaw alcohol and so drew gamblers, racketeers, sex trade workers, entertainers and the thirsty from across North America, folks have been saying, "Good boys and girls go to heaven, and bad boys and girls go to Montreal."

That ethos was only reinforced by Irving Berlin's 1928 worldwide hit "Hello Montreal!" and, more recently, it was embraced by two American strippers and porn actors who were found dead at the bottom of a Laval quarry last Sep 1.

Mark Kraynak, 23, of Uniontown, Pennsylvania, and Steve Wright, 20, of Guerneville, California, hailed a cab from Vatican, a downtown Crescent St nightclub, and headed for the Laval after-hours rave club Red Light, which is located just 300 metres from the quarry.

After analyzing a surveillance tape, police theorize that on the fateful night of Aug 22, Kraynak and Wright cheated their taxi driver of cab fare. The tape shows the taxi chasing the two men, who fled on foot before climbing a fence that surrounded the nearby quarry. When Kraynak and Wright jumped over the fence, they fell 15 metres to their deaths. Police found their fractured, severely decomposed bodies 10 days later. The taxi driver involved remains unknown.

Both Kraynak—who served in the US Army's 82nd Airborne division in Iraq in 2003 and was decorated with a Purple Heart—and Wright were models for the French Connection Francaise adult model agency that has offices in Toronto, Atlanta and Santa Rosa, California. When the two men did not return from their Montreal night out, their boss Stephen Sirard called the police.

"They were the most reliable guys," Sirard told Toronto's *Xtra* magazine shortly after their bodies were found. "Always prompt, always polite, never late for a shoot. It was really unsettling that they weren't contacting me."

Last summer Kraynak and Wright worked at the downtown Toronto gay strip joint Remington's—though neither were gay—and ended up in Montreal for a weekend of play. Wright was reportedly a "party boy" who enjoyed the life stripping afforded him. Sirard says Wright loved his job and wanted to tattoo "Porn Star" on his shoulder, while Kraynak wanted to return to university to study business management.

Kraynak reportedly told his parents that he was in Canada to do construction work. Sirard told *Xtra*, "He hated lying to his mom. He told me, 'It's time for me to retire.' He was getting homesick. He said if his mom found out what he was doing for a living it would destroy her."

But Kraynak's mom Janice Kraynak of Millville, New Jersey, must have known something: "[Kraynak's] mother said he was hired by a modeling agency and

thought he was going to Canada for a photo shoot," the *Pittsburg Post-Gazette* reported. "When he was sent there to be a stripper at a gay club, he refused."

Well, not exactly. We now know that Mark Kraynak's stage name at Remington's was Nick.

Kraynak's mom also doesn't believe her boy cheated the Montreal cabbie. According to Xbiz.com, a news site that covers the adult entertainment industry, "She pointed to a statement from a waitress at the club [Vatican] who reported that the men had left her a \$200 tip earlier in the day as evidence that her son would not stiff a cab driver for \$40."

NOW KRAYNAK IS OUTRAGED that on Mar 1 Sirard released a new porn video, *Lets Get it On*, which both men shot in Toronto before they headed down the 401 to Montreal. Sirard clearly wants to capitalize on the notoriety of his late models, though he promises all profits from the film will be given to Wright's mother, Cheryl Crockett.

"People, I think, will be a bit more curious to see what they look like," Sirard told the *National Post*. "The consumer will rent it or purchase it to see what those guys look like, especially in Canada."

This story reminds me of that great 1981 *Rolling Stone* story on Jim Morrison that boasted the memorable cover headline, "He's hot, he's sexy, he's dead."

Then on Feb 13, Sirard and Wright's mother filed suit against the Laval quarry and the Montreal police for \$250 000 each because, they say, the fencing and French-only signage at the quarry was inadequate, and the police were slow to investigate.

"Cheryl Crockett and Sirard are in business together," Kraynak told the *Pittsburgh Tribune-Review*. "That's a shame. She's using her son for her own benefit."

Kraynak's son, meanwhile, keeps popping up in other videos and photos on the Internet, notably the work he did for Active Duty, a military-themed gay porn site. That website was recently investigated by US Army authorities at Fort Bragg, North Carolina, where other 82nd Airborne members—like Kraynak before them—have appeared on the site. On Feb 24 the military announced that three paratroopers face court-martials on charges of sodomy, pandering and engaging in sex acts for money, and four others have already received nonjudicial punishments.

That won't stop other gay-for-pay 82nd Airborne paratroopers from stripping. And the scandal certainly hasn't helped the reputation of Mark Kraynak, who deserves to rest in peace.

I called Stephen Sirard of FCF but was told he's on vacation until Apr 24.

Personally, I think jerking off to a dead porn star—whether he died of AIDS or fell to his death—is morbid. It's vicarious necrophilia.

But even Mark Kraynak knew, when it comes to porn, money is the name of the game. ♡

LISTINGS FOR YOU

EVENTS WEEKLY

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DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

BOREAL ENVIRONMENTAL ACTIVISM 7-8322A-104 St. every Thu (6:30-8:30) • Organic Roots, 8225-122 St. every third Thu (6:30pm) • Lecture by Rick Schneider, presented by the Edmonton Nature Club • Fri, Apr. 21 (7:30pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

SETTING A GRIP ON LAND USE PLANNING PART 1 Edmonton Room, Stanley A. Milner Library (basement) (496-6238) • The City of Edmonton invites you to join them in exploring our land use planning system • Apr. 20 (6:30-9:30pm) • \$30 (pre-registration is required)

GRIEF INFORMATION SESSIONS Park Memorial Reception Centre, 11015-101 St (454-1231, ext. 50) • She Knew Me When, lecture presented by the Edmonton Bereavement Centre • Apr. 15 (10am-11:15am)

KATSUHIRO YAMAZAKI Grant MacEwan College (Room 5-142 105th St. Building) (435-2913) • A graduate of Montreal's McGill University, Yamazaki lectures as a representative of the emerging voice of Quebec's architectural community. Presented by M.A.D.E. • Apr. 20 (7pm) • \$5 M.A.D.E. members, \$10 non-members

ROMANCE WRITERS OF EDMONTON Grant MacEwan, Rm 5-238, www.romancewritersedmonton.com • First and third Thu ea. Month (7-9:30pm)

SHAMANIC DRUMMING CIRCLE Korean Buddhist Temple, 10155-89 St, www.changingwoman.ca • 1st and 3rd Fri ea month

SHAPE-NOTE/SACRED HARP SINGING U of A Fine Arts Bldg, 112 St, 89 Ave, Rm 2-28, kmiller@ualberta.ca • Sing four-part folk hymns from the American South, no religious affiliation • Every Tue (5-7pm)

TOASTMASTERS • Norwood Toastmasters Club, 11150-82 St (430-8774) Learn public speaking and communication skills in an encouraging, supportive and friendly environment; every Thu (8-10pm) • **N'Orators Toastmasters Club**, 11910-40 St (476-6963) Learn public speaking/leadership skills; every Wed (7-9pm)

TOURETTE SYNDROME FOUNDATION Academy of King Edward, 8525-101 St (1-866-824-9764) • Support meeting, informal sessions to provide support for parents of children with TS • First Wed ea month (7:30pm)

VIGILS TO STOP PRIVATIZATION OF MEDICARE North steps of the Provincial Legislature • Mon, Apr. 24 (7:15pm) • Wed, Apr. 26 (7:15pm)

WASKANEHAN TRAIL ASSOCIATION (467-8862) • Free guided hike, approx. 9.5 km at East Battle. Meet at 9am by the Bonnie Doon Recycle, 85 St, 85 Ave • Sun, Apr 16 (9am)

WOMEN IN BLACK Front of the Old Strathcona Farmers' Market • Every 1st and 3rd Sat each month • Wear black and stand in silence for a world without violence • members.shaw.ca/womeninblack • Sat, Apr. 15 (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP bwcoffee-group@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurlz Gone Wild Midnite; with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohiko Oh-no, guests • Thu: Wet Undies Contest (12:30); with DJ Squiggles, Yohiko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456-Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St. www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching; beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night: Bears Club; last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; first, third, last Sun ea month (2-4pm) • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Womens Spirituality Group: Drumming circle facilitated by Kwaitzi; 2nd Tue ea month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbiggroup@yahoo.com; first, third Tue ea month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea month (7-9pm) • Meditation Circle: Drop-in, facilitated by Hanne Csanyi, hanne@fyrwind.com; 1st/3rd Wed ea month; Meeting Room A, \$5 • The HIV Positive GLBT Support Group: Drop-in support group facilitated by Mark (HIV Outreach); every 2nd Thu (7-9pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Womenspace: 1st Sat ea month (10am-1pm) • Prime Timers: Monthly member meetings • Community Potluck Dinner: 2nd Mon ea month (6:30pm) • GLBT Seniors Drop-In: Every Thu (10:30am-3:30pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s hosted by Robert Blatchford

PRISM BAR AND GRILL 10524-101 St, back entrance (990-6038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thur: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

9TH EDMONTON KWANIS MUSIC FESTIVAL GALA OPENING CONCERT Edmonton City Hall, 1 Sir Winston Churchill Square (488-3498) • A wide variety of performers showcasing some of the finest young talent in Edmonton • Sun, Apr. 23 (2-4pm)

ANTHONY CARO: MAKING SCULPTURE REAL AGA Theatre, 2 Sir Winston Churchill Sq (422-6223) • Karen Wilkin brings her art expertise and critical savvy to the AGA theatre to talk about one of the most significant figures in the modern art canon • Thu, Apr. 13

BECHA KPACHA-YESNA KRASNA Ukrainian Conservatory, 9626-964 St (496-8755) • A celebration of Ukrainian art featuring folk-art, choral concerts, pysanka demonstrations, traditional weaving, dancing and more • Until June 4

EARTH DAY FESTIVAL Hawrelak Park (460-1756) • Support and celebrate environmental awareness, featuring environmental, peace, human and animal rights organizations and environmentally friendly businesses, live entertainment, speakers and a food fair • Sun, Apr. 23 (12-6pm) • Free, donations for the food bank • www.earthday.ca

EDMONTON FASHION WEEK Planet Ze Design Centre, 10055-80 Ave. www.edmontonfashionweek.com (428-3499) • Apr. 21-28 • Holt Renfrew, Apr. 21 (7pm door) • Men's wear, Apr. 22 (7pm door) • Hair and beauty industry, Apr. 23 (12-6pm) • Platform cutting Evening show, Apr. 23 (7pm door), Industry after party • Cheap and sheik young designers, Apr.25 (12-5pm), Awards (7pm), Collections (8pm) • High grade clothing, Apr. 26 (7pm door) • Couture designer, Apr. 28 (7pm door) • Sample sale/trunk show, May 5-8, free • \$5 (per show)/\$20 (all shows)

FOOTLOOSE FOR FUNDS Mayfield Dinner Theatre, 16615-109 Ave. (483-4051) • An exciting evening of entertainment and fundraising for the *Alberta Diabetes Foundation* with Dinner Buffet, Silent Auction and the dynamic Broadway musical *Footloose* • Thu, Apr. 20 • \$70 each or \$125 for VIP Section

MEET ST. CLARE OF ASSISI Star of the North Centre,

3A St. Vital Ave, St. Albert (459-5511) • An evening of drama: Featuring a reading of Maureen Rooney's new work, *The Calling*, to give a fuller idea of Clare's story will be given through a taste of "Iemnochello" and a PowerPoint tour through "Assisi", Italy by Maureen Rooney, Chris Moore and Karen Gartner • Apr. 20 (7:30pm) • \$22

ONE WORLD WORSHIP - EASTER VIGIL SERVICE St. Andrew's United Church, 9915 - 148 St. • Special guest choir Miscela A Cappella bringing rhythms and melodies of South-Central America and Africa • Sat, Apr. 15 (6:30pm)

OUTDOOR WAY OF THE CROSS Sacred Heart School, 96 St, 108 Ave (466-6327/423-9675) • Begins and ends at the Sacred Heart School • Fri, Apr. 14 (10am-noon)

SHAKIN' DOWN THE HOUSE Shocter Lobby, Citadel Theatre, (420-1757/429-1707) • An evening of gaming and gourmet cuisine, fundraiser for the River City Shakespeare Festival • Sat, Apr. 22 (7pm) • \$40 at TIX on the Square, Belgravia Books and Treasures

SPIRIT OF THE PEOPLE: A CELEBRATION OF ABORIGINAL TALENT Horizon Stage (962-8995) • Starts with a visual arts and crafts display in the theatre lobby, this will be followed by a concert (7:30pm) features Inuit throat singers, Métis jugglers and fiddlers, hoop dancer Dallas Arcand, and Aboriginal Icons (hip hop dancers, rappers) Jared Sowan and Wayne Jackson, Alaskan dancers, flute players and more • Sun, Apr. 23 (6pm) • Free (6-7:30pm)/\$10 (7:30pm concert) at Horizon Stage box office

STORY SLAM Blue Chair Café, 9614-76 Ave. (469-8755) • 10 Writers are given 5 Minutes each to read or perform their own gripping, witty, dramatic, original yarn. • Wed, Apr. 19 (8pm) and 3rd Wed. of every month • \$5 suggested donation

WATERWALKER FILM FESTIVAL Metro Cinema (488-6614) • Thu, Apr. 13 (7pm) • \$10 (adv) at Mountain Equipment Co-op/\$12 (door)

THE WORLD'S HOTTEST COMMERCIALS Garneau Theatre, 8712-109 St, www.edmontonfilmfest.com • Fundraiser for the 2006 Edmonton International Film Festival featuring an opening gala followed by a screening of the World's Hottest Commercials • Thu, Apr. 13 (5:30pm door, 7pm film) • \$20

KARAOKE

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm); with Brad Scott

BLIND PIG PUB AND GRILL 32 St. Anne Street, St. Albert, 418-6332 • Every Thu • Every Wed: name that tune

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am) with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm); with Sonia, Prosound Productions

CROWN AND ANCHOR PUB 15277 Cardenastown Rd, 113A St (472-7696) • Every Thu night

ECCO PUB 9605-66 Ave • Every Mon (9pm); with Sonia, Prosound Productions

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu (8-12), Fri-Sat (10pm-2:30am); with Debra-Fae

FUNKY BUDDHA ON WHYTE AVE 10341-82 Ave (433-9676) • Every Sun

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (9:30pm); Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight) with Deb Thulin of Hot Karaoke Productions Ltd

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm); with Prosound Productions

JAMMERS PUB 11948-127 Ave (451-8779) • Every Mon (7-11pm); with Peggy Sue

KINGSKNIGHT PUB 9221-34 Ave (918-6829) • Every Tue with Sm'king Jay

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

MAZADAR 10725-104 Ave (429-4940) • Every Fri (5pm); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm); with Sonia/Prosound Productions

NEWCASTLE PUB & GRILL 6108-90 Ave. • Thursday (9pm); with Devan Lane & Brittany

O'CONNORS IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

ORLANDO'S 1 • Every Wed (9pm-1am); with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-1am); with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); With Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St. U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: Every Wed Night with Colin and Darrell (9pm)

ROSARIO KARAOKE CENTRAL 11715-108 Ave (447-4727) • Nightly (9:30pm); with Dave and Ed

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tues, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S (ST. ALBERT) • Every Thu (9:30pm-2am)

ADSI CLASSIFIEDS

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CLASSES

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EVENTS

Edmonton Pop Culture Fair. Sunday April 30, 2006. Edmonton Aviation Heritage Centre 11410 Kingsway Ave. 10am-4:30pm. Records, toys, comics and more! Admission \$5 Seniors 65+ and kids 12 & under free! Door Prizes! Free Parking! Contact Colin at 780-960-0272 or visit www.popculturefair.com

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WORKSHOPS

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Aspiring Actress seeking experience for the 2006 FRINGE FESTIVAL. If you are looking for an extra actress please call Alicia 458-8735

Young artists aged 15-19 interested in creating installation art at the Citadel Theatre contact mheroun@citadeltheatre.com for more info.

Poetry In Motion, Figure Skaters Needed for National Ice Theatre of Canada Production for the Edmonton Fringe Theatre Festival, Aug. 17-27. www.nationalicetheatre.ca

The NFB is looking for aspiring Aboriginal filmmakers for "First Stories" intro to film & TV. Ph Will Belcourt (780)495-3016, w.belcourt@nfb.ca.

Romance Writers of Edmonton meet 1st and 3rd Thu ea month at GMCC, Rm 5-1238, 7-9:30pm, www.romancewritersedmonton.com

Harcourt House Arts Centre Call for Submissions: Artist in residence. Submit a proposal before May 31. Ph: 426-4180 for info.

You're an artist, actor, musician, you need/want headshots. I'm looking for portrait practice. Will trade time for photos. Call Robert: 916-4662.

Edmonton May Week Workers Art Show-Call for Artists: Worker's art show. To submit, please ph Tom Gale at 433-0757. **Deadline: Apr. 11.**

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Now accepting **proposals for short dance pieces** to be included in **DANCING DAZE** benefit performance on **May 13**. Ph: 439-9039.

Seeking male (15-19yrs, 5'-11") int. in learning **Olympic DanceSport (ballroom dance)** at a competitive level. reply@musicale.ca

MUSICIANS

MUSICIAN WANTED! Post hardcore band seeking frontman. Influences: Bleed the Dream and Underoath. Call Ryan at 918-5992

Hard Rock Metal Band 80's Style
Looking for vocalist between 30-40 to complete band. Serious inquiries only. Call Dean 465-1646

Looking to start a country band. Females 18+ preferred. Exp. ability to play instrument and songwriting skills an asset. e-m: k-a.jones@hotmail.com

Hard rock band seeks dedicated lead guitar. Skill, character, looks. Songwriting/vocals an asset. No drugs, Christian values. 922-2542.

Bass player with vocals ready to tour—any tour duration, own gear. Call Mike at (780) 374-3638.

Drummer wanted for rock/alternative band. Est. cover band, want to focus on original music. Luc 991-2506.

Drummer needed for est. rock cover band. Need to be ready for upcoming gigs. Serious enq. only. Ph Mark 406-2887, Trent 913-4508.

Singer from Las Vegas Crypt Keepers **looking for full original band to start-up.** Ph Paul at 634-9553, e-m: paulivck@hotmail.com

Futures Fest: Searching for bands, singers, songwriters, performers, ages 5-25, www.visionarytalent.com

VUEWEEKLY

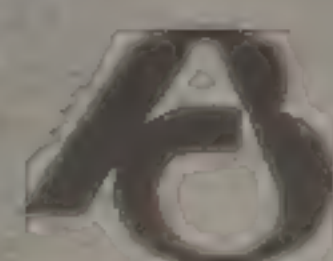
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VOLUNTEER

The Gift of Life Fun Run and Walk: Sun. Apr. 23 at Rundle Park. Funds raised go the Kidney Foundation of Canada. Register: www.kidney.ab.ca

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth in a drop-in setting. Ph Naomi 496-5947 or e-mail: osyc@telus.net

Human Rights City Edmonton: Take part in a new survey: www.johahumphreycentre.org

CPAWS Edmonton Boreal Education: Volunteer Presenters needed. Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

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- Vue Weekly is not responsible for prizes unclaimed after 15 days

Can I get pregnant by Googling "bukkkake"?

ADVICE ALT.SEX.COLUMN

ANDREA NELMERSON
altsex@altsexcolumn.com

DEAR READERS:

The column about the young woman who ceased having sex with her boyfriend after being terrified by the anti-abortion displays on their college campus got a lot of response.

This letter bore the subject line "Stop degrading women for protecting themselves," which, well, wow. Don't spend much time on the internet, do ya? If this woman thinks my mild dismissal counts as degrading women then I don't think that word means what she thinks it does. Go google "bukkkake," honey, and then maybe we can talk.

LOVE, ANDREA

DEAR ANDREA:

As a nurse, I was disgusted to have you dismiss using both the contraceptive pill and a condom as "borderline nutso overkill" for contraception purposes. When used absolutely perfectly with no other drug, digestive or weight considerations, the pill is at best only 99 per cent effective. A one per cent chance of getting pregnant should not be dismissed as "off-plumb". Patients on the pill can get pregnant, even though they have not missed any pills, because every single factor that could decrease the pill's effectiveness has not been studied.

As for your comments about anti-abor-

tion displays as "assaultive theatrics": why would these displays be offensive and disturbing to you if there were absolutely nothing wrong with terminating the life of a fetus?

In the future, you should refrain from describing women as "nutty" for trying to eliminate the one per cent risk. I would describe them as empowered and intelligent for taking every measure to avoid conceiving a child they do not want.

LOVE, STOP DEGRADING WOMEN

DEAR STOP:

Did you miss the fact that she wasn't "protecting herself" by using a condom plus the pill—she was refusing to have sex, period? To be fair, I didn't treat her previous insistence on doubling up birth control methods with the softest and supplest of kid gloves, but I did have my reasons.

See, I talk to these kids constantly at San Francisco Sex Information, where I think the staff spends more time on these questions than they do at any other educational pursuit.

"Can I get pregnant if I'm on the pill and he wore a condom and he didn't come in me?" "Can I get pregnant if I'm on my period and we don't have intercourse but he rubs himself on my knee a little bit but doesn't come?" "Can I get pregnant if we're in the hot tub and I'm on the pill and he's wearing a condom?"

After a while, one loses patience. Not with the teenagers, but with their teachers, who ought to be teaching them some critical thinking skills so they can learn to do reasonable risk-assessment, but who

are so afraid of getting into trouble that even in non-abstinence-only districts all they will say is, "There's no such thing as safe sex."

The kids who call and write are terrified. They have no idea how the menstrual cycle works (and not for lack of "learning" it over and over in sex ed). They have no concept of what it actually takes to get pregnant ("Can I get pregnant from oral sex?"). They know nothing, nothing at all except "sex = pregnant."

I also get grouchy when people who ought to know better demonstrate similar lack of critical-thinking skills. Where, for instance, does your one per cent failure rate come from, and why are you so comfortable bandying it about? Most sources I can get my hands on put the reported "perfect use" failure rate of oral contraceptives at between 0.1 and 0.3 per cent (charts usually just say "less than one per cent"). The "typical" use figures, granted, put the failure rate as high as five per cent, but keep in mind that by far the most common "typical" cause of failure is not taking your pill, followed by taking it wrong.

I have no problem, really, with people at no particular risk for STDs choosing to add a barrier method, particularly during the mid-cycle danger zone. That is a matter of personal, albeit slightly nutty, choice.

I do have a problem with scare-mongering and willful ignorance. That goes for the fetus-poster panderers as well as for the teachers who can't be bothered to check their facts before telling vulnerable young people to "be afraid, be very afraid."

LOVE, ANDREA

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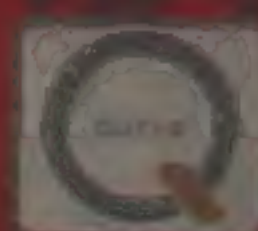
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